

JEFFERSON MONTHLY



Thinking Beyond the Automotive Box

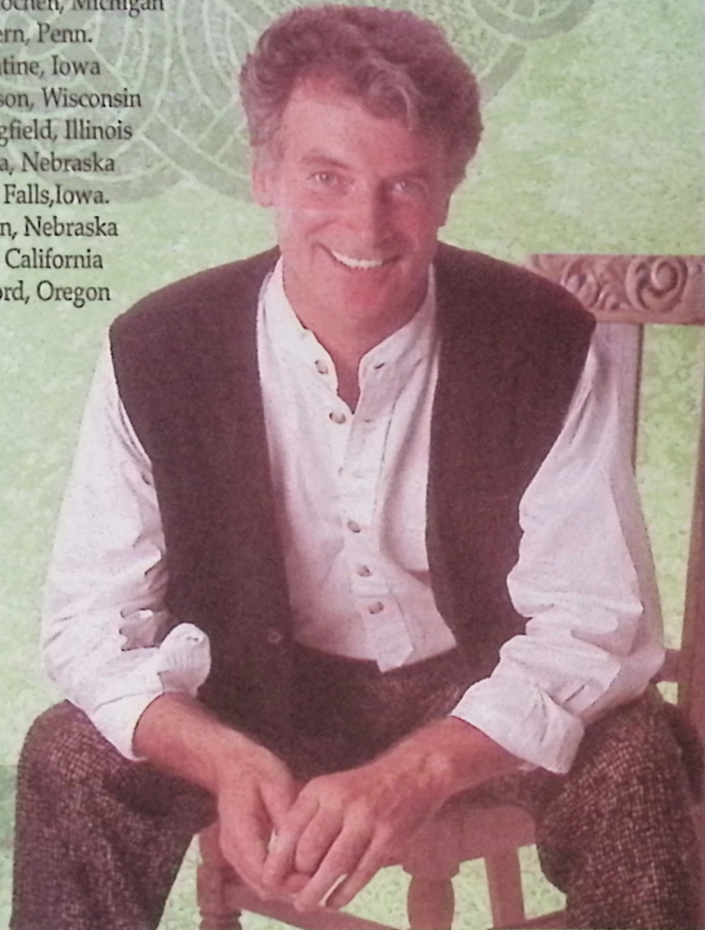
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the Streicher Trio, plus a guest artist, will appear in Ashland as part of the Odyssey series of Chamber Music Concerts. See Artscene, page 28.

JEFFERSON MONTHLY

NOVEMBER 2001

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The car culture has become so deeply ingrained in the American social fabric that its effects are difficult to see from within. Chicago bicycle messenger Travis Hugh Culley has been living insistently outside of the automotive confines for years, however. His memoir, a book called *The Immortal Class*, mixes bold description with a radical philosophical view of the car culture; it's drawn national attention as one of the best nonfiction books of recent times. Here, in electronic conversation with Eric Alan and in a few passages from his book, he discusses legs as a technology, the car as a life form, transportation as a civil rights issue, the shattering effects of the car culture on our souls and city structures, and what it all means for the State of Jefferson. He offers his views on how to move forward in a positive and beautiful way.



Shasta Taiko brings traditional and contemporary Taiko drumming to Ashland on November 10. See Artscene, page 28.

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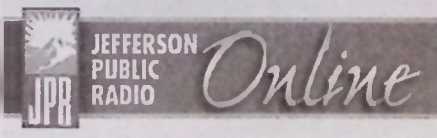
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ON THE COVER

Author and bike messenger Travis Hugh Culley, making his way through traffic with well-honed vision. Inset photo by Kelly Campbell; background photo by Eric Alan. See Feature, page 8.

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TUNED IN

Ronald Kramer

September 11

Radio stations take on a different life when breaking news reveals a crisis. Just as many Americans will forever remember where they were when they first heard the news that President Kennedy had been assassinated, for those in broadcasting such memories will forever be tinged with the recollection of the sudden uncertainty and complexity involved in the decisions which had to be made in the studio to help communities first understand what had occurred and then deal with how to go forward with that knowledge.

September 11 was such a day.

I was standing in line to board a plane bound for a meeting when national airline service was halted. It took me only a few minutes to call the JPR studios where our crew had already made the proper decision to cancel scheduled programming and switch to NPR's continuous coverage of the unfolding tragedy. Public radio is long on aspiration and commitment to serve in such times but the sad truth is that we aren't really staffed at the levels which readily permit endless, 24-hour a day continuous news coverage. When that need arises, it requires staff at networks like National Public Radio (NPR) to work nearly round the clock in an extraordinary fashion. They rise to the occasion, of course, but it seldom runs like "clockwork" because it represents so extraordinary a departure from the normal. And, of course, your humanity cannot be silenced at such a moment. Even though you're on the air, you cannot help but think about those you know who might well have been at the World Trade Center that morning. Indeed, NPR station WNYC's transmitter was located atop the WTC.

There was no question but that JPR would cancel regularly scheduled programming, but after that initial decision, one has

to confront the question of what to broadcast and for how long. There are no "rule books" for these situations. They must be fielded on the spot and from the gut.

Initially, we provided NPR's continuous coverage on the Classics and News and Rhythm and News Services and the British Broadcasting Corporation (BBC) on our News and Information Service. The BBC was doing an impressive job, however, and

about six hours after the first plane hit the World Trade Center we switched the Rhythm and News service over to the BBC where it remained until Rhythm and News joined the special edition of *All Things Considered* from NPR in the evening.

In such situations our goal is to provide the most programming—and programming choices—for our listeners. Since the News and Information Service is only available to about 25% of our FM listening audience, adding the BBC to Rhythm and News seemed like the right decision.

Inside the JPR studios in Ashland, from which changes to programming were being made, uncertainty reigned—just as was the case in much of the United States. Radio is a precise, second-by-second, undertaking; and the networks whose programming we present—including NPR, Public Radio International (PRI) and the Pacifica News Network—all have various ways of quickly communicating programming changes and updates to local stations. But on September 11 the networks themselves were valiantly operating in a chaotic situation. An email system which links us was spitting out programming changes and the so-called "squawk box"—a voice channel which connects NPR to local stations—was simultaneously barking out advisories about program changes and evolving coverage. But often they were wrong; or events simply moved too fast for changes to be announced in advance.

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Nowadays, a fair part of JPR's programming operations are computer-controlled. Network switching of programs, the recording of programs for delayed broadcast, and even the system which inserts our local stations breaks into network programs, all operate by computer. Indeed, the News and Information Service is nearly fully automated. All of these systems need to be disabled or updated to reflect programming changes and, in this case, we didn't really know what those changes might be from one hour to the next.

Once the initial shock wore off, we faced a lot of choices. Should we produce a *Jefferson Exchange* on September 11, late in the day as a special, and—if not—when should the program resume? The crew was on hand, standing by. Should we plan for a *Jefferson Daily* that day? It takes hours' advance work to get the program on the air. Again, crew was standing by. When should we take all three of our program services off continuous coverage and restore some semblance of normal programming to one or two services? Would it suffice to leave one service carrying continuous news coverage, if it was Classics and News, which has the largest coverage area in our listening region (unduplicated by other public radio stations)?

We tentatively felt our way through those decisions. No *Jefferson Exchange* was produced on September 11; the program resumed on September 12 and was naturally devoted to the preceding day's events. *The Jefferson Daily* was produced on September 11. On September 12 we put Rhythm and News back on a modified "normal" schedule and let our listeners turn to Classics and News for continuous coverage. By Day 3 we put all three services back on "normal" coverage on the theory that the massive television coverage the tragedy was receiving was sufficient for most listeners—but we added hourly newscasts to the Classics and News Service in order to provide listeners with summary updates on developments. And, of course, we stood ready to resume continuous coverage on all services if news events again warranted.

Things were neither seamless or without error. Occasionally, a presidential speech would run longer than we had been advised by NPR, or appear when no NPR advisory had even come to us. In such situations the automated system which controls our station breaks would interrupt because we hadn't received a program advisory from NPR to prompt us to change the system. This

CONTINUED ON PAGE 16

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JEFFERSON ALMANAC

Pepper Trail

The Smokey Bear Koan

Koan: a Zen Buddhist lesson or parable that cannot be resolved by logical analysis. The meaning of a koan must be apprehended directly, in a flash of insight that breaks down the limitations of conventional thought.

I was probably seven or eight years old, curled up in front of the TV, when I first saw him. He looked straight at me out of the black-and-white screen, fixed me with his big solemn eyes, and intoned in that deep, commanding voice: "ONLY YOU ... CAN PREVENT FOREST FIRES." It was thrilling: for the first time in my life, I felt the weight

of a grown-up's responsibility to the world, and I was proud to shoulder that burden. On camping trips I became a fanatical campfire-drencher, and was always on the lookout for smoldering cigarette butts. How many of my generation, I wonder, became environmentalists because of our childhood devotion to Smokey the Bear?

That was then; this is now. Over the past twenty years or so, Smokey and I have drifted far apart. My study and experience of the forests of the Cascades and Siskiyou have taught me that our forests need fire. They grew up with it, it kept them healthy, and its long absence is killing them. In most of southwestern Oregon, fires burned through a given patch of forest every 10 to 15 years. These frequent fires found little built-up fuel to feed upon and crept along the ground, clearing out brush and seedlings but rarely threatening the great old trees. The result was a park-like forest of pines, oaks, and Douglas fir, a forest that the early settlers reported offered few obstacles to a man on horseback.

Compare that image with today's "dog-hair" thickets of stunted Douglas fir and white fir, which are almost impenetrable for

a person on foot, much less a horse and rider. These forests are choked with fuel. No cool, slow-moving ground fires for them. These days, every summertime lightning strike or errant spark can start a blaze, and every blaze can become an inferno. The policy of complete fire suppression – Smokey's policy – was intended in all good faith to protect our forests. Instead, it has created an uncontrollable monster that threatens to destroy them. No doubt about

it, Smokey the Bear has a lot to answer for, and I have often taken my old hero to task in my writing and environmental work.

I should have known that this self-righteousness would bring a corrective lesson. In August,

lightning strikes ignited the Quartz Fire in the headwaters of the Little Applegate River. Suddenly a wildfire was bearing down on the homestead of good friends in Dog Fork, a tiny community of forest-loving folks who live off the grid, far beyond the usual definition of the "rural interface." For several tense days we helplessly waited to see if their hand-made home would be spared. It didn't seem likely. The fire blew up; the firefighters were pulled back, and for a day there was much talk that the Ashland Watershed itself might be in danger. But then, things somehow changed. The determination of the residents, the reckless courage of the firefighters, and the mercy of the shifting winds stopped the fire's march, and spared Dog Fork.

A month after the fire, my family and I drove out to visit Timm and Cynthia and to take a look at the Quartz Fire Burn. From their sun-dappled deck, the little valley looked untouched. Chickadees fluttered and fussed among the leaves of the big madrones, squirrels dashed in mad spirals up the black oaks, and the only evidence of the passage of a fire was a faint whiff on ash on the breeze. But a short stroll up the road

NO DOUBT ABOUT IT,
SMOKEY THE BEAR HAS A LOT
TO ANSWER FOR.

brought us to another world entirely, a silent and motionless world of black and gray. In all that paralyzed landscape, nothing moved but the curl of smoke from a smoldering stump. This incinerated forest was not going to recover; it would need to be reborn.

The burn, for all its devastation, was a place of terrible beauty. Not so its perimeter, which was ugly and chaotic. Here was all the wreckage of war: torn piles of earth; black stains of spilled oil; twisted wire cables; and spattered everywhere like dried blood, the rust-red fire retardant dropped by the bombers. Firebreaks had been bladed up and down the vertical landscape, and piles of debris were slumping into Dog Fork Creek. The forest had been ripped apart and then poorly stitched together, and I couldn't tear my eyes away from the scars.

My friends also winced at the damage done in that crude and violent operation, and were already making plans to repair it as best they could. But far outweighing their regret for what had been lost was gratitude for what had been saved. Like thousands of others who live in the woods throughout the West, my friends owed their homes – and many owe their lives – to Smokey the Bear.

Standing on that blasted battle line, the burned ridge above and the leafy valley below, I received the Smokey Bear koan. Our forests are in desperate trouble, and much of the responsibility falls on Smokey the Bear, with his foolish certainty that fire could be banished from the forests forever. But Smokey – as personified by the brave firefighters, the skillful pilots, the experienced managers of the immense fire-fighting system – is also our defense against wildfires that can kill both forests and forest people. Condemning and celebrating Smokey are both errors.

Confronting a koan, it is often helpful to turn away from words, and to act. And so, dear reader, I light a match, and extend it toward you. Fire is. Over time, it is as essential to the health of our forests as water. It cannot be driven out. But ... sometimes it must be driven back. Is this the moment to blow out the match, or to let it blaze? Only you can prevent forest fires. Only you can prescribe forest fires. Consider, and decide. ■

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper.

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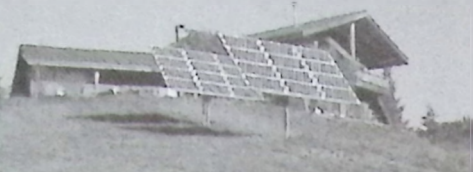
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JEFFERSON OUTLOOK

Les AuCoin

Homegrown Ayatollahs and Silent Trumpets

Television evangelists Jerry Falwell and Pat Robertson, two of the most prominent voices of the religious right, said liberal civil liberties groups, feminists, homosexuals and abortion rights supporters bear partial responsibility for [September 11th] terrorist attacks because their actions have turned God's anger against America and the nation "probably got what it deserved." (Washington Post, Friday, September 14)

On September 11, most Americans confounded the terrorists' attempt to spread division and panic across the land by standing selflessly as one proud people—sorrowful, defiant, and unbowed.

But Mr. Falwell and Mr. Robertson turned against their fellow Americans.

As others gathered wherever they could to pray and pull together, Falwell and Robertson went on television and with twisted logic they lifted responsibility from the terrorists for the murder of over 5,000 Americans.

Excuse me, gentlemen but America *did not* deserve this!

We did not deserve to have Americans of every stripe and color die as they did in the Twin Towers and Pentagon...

We did not deserve to lose the brave passengers who gave their lives to thwart the fourth plane from destroying another national monument, perhaps the White House or the Capitol. (Were some of them gay? Did that make a difference?)

Gentlemen, America didn't deserve to lose the heroes of the New York City police and fire departments—including those who disagreed with you on abortion and school prayer—who were burned or buried alive trying to save their countrymen.

Nor did we deserve to lose the men and women who died at their posts in the Pentagon defending the American idea that we are free to say what we please—even the likes of you.

Why the attack? The reasons are tangled. But one factor is religious intolerance—the extremist's self-felt certainty that God speaks only to him and that contrary beliefs belong to the infidel.

In the Middle East, some of these extremists are called ayatollahs. Some Americans wonder why this region and its nationalities seem to have produced so many of them. But that's unfair. Millions of individuals born in the Middle East stand with us now in our hour of grief. The tortured, mourning words of Pirouz "Pete" Seda-Ghady, of Ashland's Al-Haramain

Islamic Education Center, brought this truth home recently when he spoke poignantly with Christians and Jews in Southern Oregon University's observance of the National Day of Remembrance and prayed for God to "lift this evil from the Earth."

Before we condemn people from foreign lands,

let us note that many ayatollahs are homegrown.

Meanwhile, as Falwell and Robertson spoke, Americans continued to cope with the first attack on their soil since World War II and the first assault on their capital since 1812. An 80-year-old man was lamenting missing a chance to help his country.

"I keep waiting for the trumpet," he said. "I want a national summons to give of ourselves to help the country."

"What are you saying?" I asked. We're giving so much blood, the Red Cross is swamped; folks everywhere are posting American flags

on their offices, windows, pickup trucks and cars. One elementary school class even sent gift-wrapped biscuits to the search-and-rescue dogs working the rubble of what used to be the World Trade Center!

"Random acts of love," the old man replied. "Symbolism doesn't do any harm but we need Washington to give us an outlet for our grief, anger, and love of country—an outlet that tangibly aids the country's fight against terrorism."

"Like what?" I asked again.

"Like sacrificing some of our material comforts to finance the mobilization against terrorism," he said.

This Marine who fought on Iwo Jima thinks Americans would approve of giving up the recent tax cut to rebuild our foreign intelligence network, to upgrade airport security, to repair damage to the major industries, to strengthen our military forces, and a thousand other things that have become imperative since September 11. He thinks that's the kind of people we are.

Evidently the President and Congress don't. They are wary of asking for any important sacrifice from us—a reflex that has dominated U.S. politics for forty happy-go-lucky years.

On a recent PBS *News Hour*, four Senators—two from each party—were asked to identify the sacrifices Americans will have to make during our newest hour of need. Three dodged the question; the fourth suggested that—*gol' darn it!*—it looks like we'll just have to cut social programs for the sick and poor and elderly again.

Does it constitute "national sacrifice" for a middle class nation to hurt the few who are poor while asking nothing of the many who are not?

My old friend can't imagine that it does.

But he's the type who also imagines our leaders issuing "National Solidarity Bonds"—like the "War Bonds" of World War II—to let us pitch in against the enemy. He thinks Americans would line up for blocks outside every post office in the land, with checkbooks in hand. I do too.

Mr. President, Senators, don't underestimate us. Don't leave America's patriots all dressed with nowhere important to go. ■

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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Thinking Beyond the Automotive Box

A bicycle messenger's striking vision of the car culture's tyranny and the good road beyond it

By Eric Alan

Just for once, pull over to the side of the road. Stop the engine, and feel that silent sigh of relief. Unbuckle your seat belt—you won't need to be restrained for awhile. Turn your radio off; cell phone too. There's time, if you take it. Step out of your car for a breath of fresh air and perspective. As you shake out your stiff legs, consider one man's words:

As technology, legs themselves are almost obsolete. As technology, they have buried themselves in cars, elevators, and the telescopic hallways at the gates of airports. They are the evolutionary experiments of a Homo erectus man. Though we keep the hardware, we have lost the application. The intensification of man-in-time has made our bodies merely units of transport, personal storage containers, carry-ons. And so our modern posture is one of accelerated time, giving only an accent, like one foot backward, to the realm of real shape.

Those are the words of Travis Hugh Culley, who's been thinking beyond the automotive box by insistently living beyond it. As a bike messenger—one of the most dangerous professions in the world—he's been looking not only for a way to make a creative living, but for a better way for all of us to live. As a young starving playwright in Chicago, he



Travis Hugh Culley

came into the wild and risky world of bike messengering for survival—but out of it rose *The Immortal Class*, a book which not only boldly illuminates the messenger subculture; it also sets forth an astutely original philosophical view of our living spaces and our ways of motion within them. It's at once radical, unnerving and beautiful. It's a frightening yet hopeful blueprint for activism against the car culture; a cry for different structures of movement and gathering that applies as urgently in the State of Jefferson as it does in Chicago. The book's presence has generated much national attention in the literary world and beyond (*Booklist* called it "one of the very best nonfiction books of recent years," and national radio and television exposure has followed, including an appearance on Jefferson Public Radio's own *Jefferson Exchange*). Yet, seduced by the book's kinetic, dangerous action, most of the attention has missed the point. The core story isn't bike messengers, their harrowing lives or the camaraderie therein—it's all of us, and the way we've chosen to live together. It's the effect of cars on our souls and our relationships. It's the civil rights of motion in modern city forms where motion seems to be the main purpose.

It's a clear vision for better.

Although *The Immortal Class* may be centered in Chicago, its observations are as local as the traffic noise you hear right now.

Since his visit here some months ago—a western book tour taken partly on bicycle—Travis and I have traded thoughts across electronic distance, from Ashland to Chicago, Budapest and a lakeside near Vienna. Share the conversation with us—for his outside perspectives are exactly at the center of our local lives. As Travis writes in *The Immortal Class*:

The car for most people is an anesthetic, a wall between themselves and the world.

Indeed, the car is a dulling force. On the individual level it separates us from the very world in which we travel. The tint of closed windows removes your connection to air and color; to natural sound and daylight. The rapidity of motion also blurs vision, replacing it of necessity with a narrow focus on the obstacles directly ahead.

This disconnection also makes the car a loneliness device. It enforces solitude, making communication with anyone beyond the bumper nearly impossible, even though they may be scant feet away. The ubiquity of this divide tears at the social fabric. I ask Travis how this anesthetic, this loneliness machine, has affected us as a community.

THC: “Regardless of the commercial nature of the industry, the automobile has developed to the point that it has come to represent the body of the citizen, and determine the shape and organization of the citizenry. We build and legislate around the freedoms of the machines, not the men or women who are supposed to be served by the machines. Because of this preference, community and togetherness suffers immeasurably...”

“The automobile... dismantles public space and makes it possible for a white motorist, for instance, to live in a place like Cincinnati and never have to interact with a person of color. Without that opportunity to interact, prejudices are frozen and worshipped. Something like ninety percent of America’s public space is allocated to the private automobile. We cannot pretend that this is not affecting the growth, maturity and intelligence of our civic body and thus we cannot pretend that this biased architecture is anything but a direct threat to our democratic principles. It isolates the public body to the confines of big media and it ostracizes different cultures from finding, understanding and tolerating each other.”

Societal use of public space has radically shifted in the past century. In fact, public space has been destroyed more than redefined, in the slow recasting of the very purpose of the road. As the book points out, roads before automobiles’ dominance were designed for trolleys, bicycles, pedestrians and more—all shared the centers of the roads, not the mere sidewalks and gutters. The modern shifts are illustrated starkly by a court case which the book discusses in detail, and which Travis also brings up in person.



ERIC ALAN

A longer version of this article—including thoughts about how issues apply to mountain biking trails in the region, creating local Critical Mass rides, and the inspiring model of bicycling in Amsterdam—can be read online. Visit www.jeffnet.org, and click on *Jefferson Monthly*.

THC: “The Illinois Supreme Court ruled in May of 1998 that a bicycle was a “permitted but not intended” user of public streets and roadways after a cyclist named Jon Boub tried to sue for damages incurred while cycling over a bridge that was currently under construction but missing signage. According to the engineers of the construction, signage was not needed as

the bridge was fully operable (for cars) during the process. Boub personally sustained \$100,000 worth of medical bills and in the same fell stroke cyclists all across the state lost their right to sue for damages incurred due to cycling over neglected roadways. Automobiles became the only “intended and permitted” users of Illinois roads and highways.

“Thankfully that decision did not affect the other states in the union...”

The outlook which produced that decision, however, persists nationwide. And the fundamental issues of roads’ purpose and liability upon them are equally critical in southern Oregon and northern California. That the automobile’s rise to dominance has become a serious civil rights issue is an alarming realization that becomes apparent from *The Immortal Class*. This gives rise to difficult questions: Is bicycling—or any form of transportation—a form of expression? Is it deeply enough ingrained in life, liberty and the pursuit of happiness that its choice becomes a protected right? In other words, is the dominance of the car culture becoming not only problematic, but unconstitutional?

THC: “The constitutionality of the rise of the automobile is a difficult subject to argue against but only because the car is the wrong target. It isn’t the car that is unconstitutional. It is the special level of priority that governance has given to the automobile itself and the industry behind it.

“Here is one example. While protesting the 2000 Republican National Convention in Philly, I watched hundreds of cops dragging non-violent protestors out of the street. They were locked up for more than fifty-six hours and then released on bail at amounts that varied between ten thousand and one million dollars. They were given the “protester’s package” which included disorderly conduct, resisting arrest, disobeying a police order, even aggressive assault. But the actual offence that consistently led to the arrests was *obstructing traffic*.

“Now, if I know how to read, the first amendment of the constitution says “Congress shall make no law . . . prohibiting . . . the right of the people peaceably to assemble, or to petition the government for a redress of grievances.” Where in that document does the automobile have primacy over the people’s right to peaceably

assemble? The crowd of protestors was thick and dynamic, rich with culture and life, bustling vibrantly in song, dance, protest and celebration. No matter how crowded the scene may have been, it was not obstructing traffic as they said; it was only obstructing *car traffic*. Bikes and pedestrians could weave their way through the crowd with ease. Where there were barricades it was not to stop cars, it was to prevent the police from removing our constitutional right to public assembly and peaceful protest...

"Access to public space should be a protected right for the citizens of this country to use as they see fit. Regarding public space and the use of public space, the automobile should be given no priority over the political needs of the populace or the rights of the populace to be public—that is, outside of their private cars... We all have a right to these spaces. Where does the police force get off enforcing only the rights of motorists? That is a constitutional question."

Law, however, is often an ineffective and last-ditch means of trying to prevent undesired social behavior which is already occurring. No laws are ever necessary to stop people from doing that which they don't wish to do anyway, or simply can't do. Similarly, laws are a poor means for effecting positive social change. So, when I ask whether a "mover's Bill of Rights" might be appropriate to protect civil liberties in an age defined by motion, Travis advocates another approach:

THC: "The domination of car-culture is only possible with the continuance of car-centered city (and street) planning. So I wonder if a "mover's bill of rights" is really the most effective solution to the current transportation crisis unless it can affect the way our cities are built. If we have the right to pray, the right to be treated equitably, and the right to vote, we should be given the right to exercise the valid consumer choice of living car-free and not be subject to intimidation or segregation for making such decisions. We should be given ample opportunity to consume or not to consume the earth's non-renewable resources.

"Architecturally, we need to consider the cyclist as an essential and daily attribute to the life of our communities and we need to design our "commons" to inspire those communities to become richer, clean-

er, more complex, cooperative and enjoyable spaces than we have today. We need to inspire more dynamism and creativity in the places that we live and work; more playfulness, more consideration, more respect. And this can be done by design."

Any redesign has to take into account one bizarre and rather disturbing reality: cars, like computer viruses and other mutated technological marvels, have reached a level of complexity and societal integration that their behavior is as much organic and evolutionary as it is mechanical. In *The Immortal Class*, Travis repeatedly writes of the car and its culture as life forms which seek to serve their own needs, rather than ours. In talking about how this affects southern Oregon and northern California as well as large urban centers, Travis again speaks of the car in living terms, with the car almost as conscious as any human architect:

THC: "I like to say that if the car were to build a city it would build a suburb. Unfortunately, the car, as I see it, cannot build a small town even if it tried. Architecturally, the automobile separates people so far apart that it makes real working communities fairly rare. It increases a sense of anonymity and therefore of self-interest in its operators, turning everyone into a stranger to you or an obstacle to someone else. To protect urbanity, we need to prevent the growth of the suburb. To protect the small town, the same holds true. For a small town to preserve its heritage and history, to keep its informal and tightly knit social network, people need to be unafraid to share space with their neighbor. The car, as its domination continues to grow, will block the collectivist imagination that makes community possible.

"I am not saying that Ashland and the towns around the Rogue Valley are not small towns because the majority of people are driving within them. What I am saying is that small towns like Ashland are at risk of spreading beyond their city limits and into the valley until the towns that you now enjoy become nothing more than undifferentiated neighborhoods to newer residents.

"Building toward greater density (not necessarily greater population) is the most elementary model of smart growth. The car works on an opposite principle, building for less density and a greater population—of its own, I mean, a population of cars.

"History provides the best example. Henry Ford accomplished his mission of a car in (just about) every household during the mid-fifties and early sixties. How else could the car expand then if not by mobilizing both the husband and the wife separately? Two cars were needed per household. The women's movement accomplished this wonderfully for the Ford Company. This further expansion of the automobile also became one of the determining factors in the explosion of the divorce rate. Separate/duplicate, separate/duplicate; this is the growth model of the automobile. Naturally the car still wanted to expand. Soon, children were mobilized—two years earlier than voting age (which I think is the worst message that we could possibly give our children about becoming responsible adults) but it was done to ease the transportation burdens of the parents. Separate/duplicate.

"In my immediate family, there are *five* cars: My mother's car, my brother's SUV, his wife's car, my dad's SUV and his wife's car. I have no car (five bicycles), but this family, so mobilized, is spread out into four different homes across three different cities. This is the empirical nature of the automobile that destroys cities and towns by dismantling community and atomizing the nuclear family."

We are architects too, though, still able to evolve our lives as well as our own machines do, if we dare. We can pause at the side of the road to ask ourselves more hard questions: What choices do we need to avoid repeating, locally, to keep the car from ruining our quality of life here? What positive choices do we instead have the opportunity to make?

THC: "I would first ask myself the question if you want to make the Rogue Valley a metropolis. If so, you'll build without need and, if you are shooting for a Boston or Chicago, you'll only get Saint Louis. I think as a model for growth, Ashland must think about being financially sound first—forget ecological or anything else. Therefore it must think and act in all ways around a spatial principle of multi-use. Streets, parks, shops, schools, emergency procedures, law enforcement, transit options, entertainment, beautification, conservation; integrate them into the same spaces wherever possible.

"When the automobile is king, the land

becomes divided into a collection of single-use zones. We live five miles from where we work. We play five miles from where we shop. Each function is given its specific place and properties. Each aspect of our lives is made legible from a helicopter. This is the shape of an unsustainable society as it forces the citizenry to be forever in motion between their basic wants and needs and therefore always in the act of consumption.

"The Rogue Valley ought to fight this every step along the way because when the needs of a community are spread so far apart, the extra roads, wires, sewers and services have got to be spread out as well. Each unnecessary extension of a water pipe costs the taxpayer. Each road expansion costs the taxpayer. Build! Please build! But build within yourself and serve the needs of communities, not cars. This will benefit the environment and the health of the commons. This will enhance the opportunity for people to know their neighbors and bridge their differences. In the end, the ecological decision is also the most economic one. The socially responsible decision is also the most efficient one."

In working towards that safety, sanity and sustainability, the bike messenger approach to technology offers a lesson of motion. It's a movement towards simplicity that *The Immortal Class* describes:

Even while the bicycle itself develops along the lines of common technology, accumulating computer chips, hydraulic shocks, and fine metals, the messenger rig has done something remarkably different. It tends to progress in reverse, toward greater simplicity, losing brakes, gears, and cables. Messenger bikes are built to be light, quick, strong, and geometrically refined to the point that more engineering would only get in the way. Serious couriers think of their bikes as weapons, like swords; whatever is added to them takes away from their speed, their dependability, or their razor-sharp edge.

We would all do well to think of our modes of transportation as weapons, for that is exactly what they are, whether the intention is there or not. You only need to look at the horrific traffic fatality statistics to realize that "safe driver" is an oxymoron; that the car is, in fact, one of the most brutal weapons that we have ever turned upon

each other. Bicycles can indeed be weapons too; but their potential lethality compared to their utility is notably low, and their efficiency remarkably high. Bicycle fatalities are minimal and nearly always involve being hit by a car. And in comparison to other weapons of transportation, well, hijack a bicycle and crash it into a building, and laughter will much more likely result than war.

The violence we carry in our motion—including motion merely with our own two feet—in the end resides in the same place as our peace: inside. The most violent place in the world is the human heart. It's there where the insidious daily violence of the car culture originates. Still, if Travis' experiences in the west are any indication, there's hope that this region could lead the way towards a more peaceable, bicycle-friendly society:

THC: "I would say generally that Oregon is one of the best states in the union for cycling. From Portland to Ashland, I felt taken care of, even respected as a cyclist. The streets that I experienced there were a hell of a lot more safe, more friendly, more considerate than the ones that I am used to in Chicago, or for that matter in Philly, D.C. or New York.

"During a radio interview in Eugene, the call-in guests one after another, would apologize about their use of motor vehicles! Compare that to Chicago, where most of the call-ins that I have gotten there were antagonistic to cyclists, labeling me, and couriers like me, *insane, dangerous, stupid*, etc. One guy on WGN was trying to argue that a car-free city would be no different than the car-centered city that we currently live in. He argued that cyclists would be slaughtering each other on the streets just like the cars do. These old school people just often can't perceive change. I did not feel that in the west. There was a sincere reflective impulse in the culture there to adjust their lifestyles to be more sensitive, more aware and more considerate of the needs of people and the earth.

"The only thing that saddened me was that this deeper respect seemed to stop at the city limits. I did a small bike tour from Seattle to Portland and I found among the most beautiful hills and vistas, countless farmlands that seemed to mistreat their environment horribly. I suppose many of these farms were settled only in the last

hundred years and so I wonder which aspect of their lives was credited as being the productive part. Was the whip where the power came from or the horse? It seemed that many of the people in the deep country were praying to the plows and tractors that turned up sacred land."

No, the issues are not easily divisible between city and country, street and trail. It's inclusion and integration that lead to successful relations with our machines, our neighbors, ourselves and the land.

THC: "We should not divide these issues between city streets and rural roadways; this would prevent any possibility of our future cities integrating with the needs of nature. As it seems to me that there is nothing inherently unsustainable about being a human being, there should be nothing inherently unsustainable about living in civilization. As a messenger between buildings, I am outside, feeling real breeze, getting real light from the sun, getting soaked by real rain storms that blow through real land. We need to remember that being urban does not mean being divorced from nature. We need to consider the earth in the building of our roadways, the air above them, the migratory patterns of the wildlife around them. We need to consider how the roads will affect the flow of and health of our waterways—water is a habitat. We need to consider the nature of society and how superhighways do little to serve the needs of urban communities. And still we need to consider the needs of the workforce, our school children, our grandparents and the weekend warriors who want to break a sweat. All of these different groups are fragile and not worth losing for the sake of a few greedy industrialists."

Yet the tumultuous disaster of the car culture cannot be laid upon the guilty doorsteps of a few corporate cowboys. That trouble belongs to us all:

THC: "Consider this: the automobile industry as we know it would be financially impossible without the help of the United States Government. Federal subsidies, initiated in the New Deal era to keep the cost of gasoline cheap, have never been released; and so, in oil based economy, the American motorist has likely to have never seen the real cost of a gallon of gasoline. Fuel is less expensive

CONTINUED ON PAGE 30

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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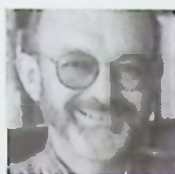
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NATURE NOTES

Frank Lang

The Fall of David Douglas

One hundred and seventy five years ago, David Douglas was on his way to southern Oregon to look for a mysterious pine with great long cones. Wednesday, October 18, 1826, Douglas was along the Umpqua River. He traveled light and much of what he ate, he shot. Douglas writes:

Just as I was on the bank of the river, a herd of small deer, seventeen in number, rose: one of the females I shot and it dropped instantly on the spot. Since I left Fort Vancouver I have seen them frequently run several hundred yards before falling after a ball passing through the heart. As I wanted to ascend as near the high mountains as possible, lying in a southeasterly direction, I sought up and down the river for a fording place, but could find none, and shortly came to the resolution of making a raft, which I did, and after an hour's hard labour, in the course of which my hands were in a sad condition with blisters (and after all I found it by far too small), and finished the labor of this day by kindling my fire and roasting a few ribs of my venison for supper.

Although the thermometer stood not lower than 41, yet it was so chilly and raw, with a very heavy dew, that I was under the necessity of rising three times to make up the fire, having only one blanket over me and a small piece of buffalo-skin under, which during the day serves in lieu of a horse-rug. My hands being so bad that I could not use the hatchet, and being only nine miles from Mr. McLeod, I addressed a note to him informing him of my case and sent it by my Indian guide. In the meantime, I took my gun and went out on the chase. Got only one mile from my camp when I wounded a very large buck through the shoulder, and as he was limping away from me I was in hopes of overtaking him, when unfortunately I fell into a deep gully among a quantity of dead wood, in which position I know not

I was on my belly and my face covered with mud when I recovered. I find now, 5 p.m., a severe pain in the chest. Six Indians of the Calapooie tribe assisted me to my camp, and as it would be very imprudent to undertake any journey as I am, I resolved to return to camp and asked them to saddle my horse and place the things on it, which they readily did. It gave me more pleasure than I can well describe to think I had wherewith for them to eat, and after expressing my gratitude in the best way I could, one came to lead the horse while I crept along by the help of a stick and my gun. On arriving at the Indian lodges I passed yesterday, I found John Kennedy, who had instantly been dispatched by Mr. McLeod to make me a raft, and who on learning my case turned and gave me his horse to ride. I had a little tea made me and bled myself in the left foot, and since I feel somewhat relieved. I find eight small deer and two very large bucks have been killed to-day.

I was reminded of Douglas' trip when a colleague of mine misstepped and took a nose dive in the woods while hunting. He too bled himself, but it was at the beginning and it was anything but intentional. He was anything but relieved. I feel obliged to award him the David Douglas Award, given for the second time. The first award was presented years ago, to one of my favorite students, who mistepped on the bluffs above Dry Creek and fell to receive grievous, but not fatal, injury. One positive aspect of her fall: she gave up a certain devotion to the plant genus *Nicotiana*. Maybe it will work again. The motto of the award is "in which position I know not"; a credo that can apply to more than fear of falling. □

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Laurie Lewis Trio

By Ariella St. Clair



LEWIS HAS LONG BEEN
A KEY FIGURE IN
BLUEGRASS,
TRADITIONAL COUNTRY
AND FOLK MUSIC
CIRCLES.

It's been a long time since California-based band leader, singer/songwriter, fiddler, guitarist, and bass player Laurie Lewis has performed in the State of Jefferson. The last time she was scheduled to perform, several years ago, she and her band had a serious car accident while on tour, interrupting both lives and music. Lewis returns to the Rogue Valley on Saturday, November 17, at Ashland's Unitarian Center, 4th and C Streets, beginning at 8 p.m. Elsewhere in the region, the Del Norte Association for Cultural Awareness will present the Laurie Lewis trio on Friday November 16 at 7:30pm in Crescent Elk Auditorium, 994 G St., Crescent City.

As a teen in San Francisco during the great 1960s folk revival, Lewis was exposed to some of the best musicians at the Berkeley Folk Festivals. Upon hearing some of the great innovators of bluegrass — Doc Watson, Flatt & Scruggs, and the Stanley Brothers — she was hooked. Already a violinist, she took up fiddling, winning the California State Women's Championship twice in the early '70s.

A founding member of the Good Ol' Persons in the mid '70s and the Grant Street String Band in the '80s and a member of the all-women band Blue Rose, Lewis has long been a key figure in bluegrass, traditional country and folk music circles. She has toured and recorded with many of the greats.

Over the years, Lewis has won many awards. She was twice voted International Bluegrass Music Association "Female Vocalist of the Year." Her recording *Love Chooses You* won the 1989-1990 "Country Album of the Year" from the National Association of

Independent Record Distributors. Her version of Kate Long's "Who Will Watch the Home Place" was named International Bluegrass Music Association's "Song of the Year" in 1994. Also, her CD *The Oak and the Laurel* was nominated for a Grammy as "Best Traditional Folk Album" in 1996.

Her reputation on fiddle, bass and guitar has Lewis performing on other musicians' recordings.

Most recently, she appeared on Peter Rowan's *Bluegrass Boy*, playing fiddle and singing back-up vocals.

Lewis is joined by mandolinist Tom Rozum and bassist Todd Sickafoose. Rozum's rhythmic approach to mandolin especially punctuates the band's repertoire, adding a verve and excitement to their on-stage shows which has become a distinctive feature of their performances. He is a fine lead vocalist, the ideal harmony partner for Lewis and occasionally functions as the comic foil whenever things get too weighty. Sickafoose plays and records with a number of the most promising creative music groups in San Francisco and Los Angeles including: Scott Amendola Band, James Carney Group, Jenny Scheinman Quartet, Tony Furtado Project, Justin Morell Septet and Noe Venable Trio. As a newcomer to the world of traditionally-based string band music, Todd brings a welcome sense of play, virtuosic chops, and just flat-out groove-ness to Laurie's music.

For the Ashland performance, tickets are \$15 in advance, \$17 at the door and \$8 for kids 5-17. Tickets are available at CD or Not CD or by calling 541-482-4154. For more information, check the website at www.stclairerevents.com. For information on the Crescent City performance call (707)464-1336.





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INSIDE THE BOX

Scott Dewing

Cyberterrorism and Weapons of Mass Disruption

If a determined terrorist group wanted to bring New York to its knees, what better way than to combine a physical bombing campaign with simultaneous cyber-attacks on the power grid, hospitals, emergency services and the media?"

That was one of the passages I highlighted when I began researching this month's column back on the weekend of September 8th. At the time, I was intending to write about cybercrime and the use of the Internet for stealing money, trade secrets, identi-

ties. While researching cybercrime, I kept coming across the topic of "cyberterrorism," which is defined as the "premeditated, politically motivated attack against information, computer systems, computer programs, and data which results in violence against non-combatant targets by subnational groups or clandestine agents." There were various white-papers and stray news articles about cyberterrorism. At the time, I didn't pay much attention to them; I was looking for criminals and Ponzi schemes, Russian hackers and virtual bank thieves. The stuff about New York only briefly caught my attention. I quickly highlighted it and moved on without giving it even a second thought. What happened on September 11th changed all that. September 11th, a day burned so indelibly into the collective American psyche that I need not elaborate. September 11th caused me to go back and reconsider the topic of cyberterrorism.

Some say that cyberterrorism is a bunch of hype, that it is highly unlikely that a group of hackers could take down the power-grid or air traffic control centers, disrupt the New York Stock Exchange or jam 911 emergency call centers. Others claim that these are very real threats and

that a well-coordinated cyberattack by fewer than 30 computer hackers strategically located around the world could bring the United States to its knees. Hype or reality, after September 11th, I think the col-

lective opinion would be that we cannot leave anything to chance.

The threat of cyberterrorism is not something that just began being discussed the day after the attacks on the World Trade Center and the Pentagon. In July of 1996, President Clinton announced the formation of the President's

Commission on Critical Infrastructure Protection (PCCIP) to study the nation's critical infrastructures, determine their vulnerabilities, and propose a strategy for protecting them in the future. In their report, the PCCIP noted the impact of cyberthreats: "In the past we have been protected from hostile attacks on the infrastructures by broad oceans and friendly neighbors. Today, the evolution of cyberthreats has changed the situation dramatically. In cyberspace, national borders are no longer relevant. Electrons don't stop to show passports. Potentially serious cyberattacks can be conceived and planned without detectable logistic preparation. They can be invisibly reconnoitered, clandestinely rehearsed, and then mounted in a matter of minutes or even seconds without revealing the identity and location of the attacker."

Cyberterrorism would most likely be used in conjunction with other terrorist attacks, such as biological or chemical attacks. For example, had the Shoko Asahara and Aum Shinrikyo group been able to crack the Tokyo power system and stop subways, trapping passengers on the trains, the number of casualties caused by their 1995 Sarin gas attack would have been significantly higher.

THE WAR AGAINST TERRORISM
WILL CONTINUE TO BE FOUGHT
BOTH AT HOME AND ABROAD,
BUT IT WILL ALSO BE FOUGHT
IN THE BOUNDLESS
GEOGRAPHY OF CYBERSPACE.

Cyberterrorism is not only about damaging and disrupting computer systems but also about gathering intelligence data and providing a method of communication for terrorist organizations. Too much hype and focus on the "shut-down-the-power-grid" scenarios could overshadow other more potentially effective uses of technology by terrorists, namely: intelligence-gathering, counter-intelligence, dissemination of disinformation, and communications. In the case of the September 11th terrorist attacks, government agencies are working with computer experts to determine and understand how Osama bin Laden and the Al Qaida members used the Internet to send encrypted electronic messages to one another in order to coordinate the attacks. Basic encryption software that can easily be downloaded from the Internet allows people to encrypt email messages so that only those with the proper "key" can read them. Another method is steganography, which embeds encoded information in graphics, music files, or in the headers of emails. Using a steganography, an innocent-looking image on a Web page could have an encrypted message imbedded in it, visible only to someone with the proper decoding key. In return the US government has already begun using cyber-methods, such as hacking, to cut off the money supply that has been used to finance bin Laden's terrorist activities. The day of the attacks on the World Trade Center and the Pentagon, the FBI began going to large Internet Service Providers and installing the DCS1000 device formerly known as Carnivore for the purpose of intercepting and analyzing communications on the Internet.

The war against terrorism will continue to be fought both at home and abroad, but it will also be fought in the boundless geography of cyberspace. Governments (and not just the US) will continue to have to assess the vulnerabilities of their critical information systems infrastructure and how to not only protect them, but how to react during a crisis.

"Waiting for disaster is a dangerous strategy," concluded the PCCIP's final report in 1997. "Now is the time to act to protect our future." ■

Scott Dewing is a consultant with Project A, Inc., a professional technology services firm located in Ashland, Oregon.

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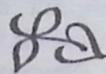


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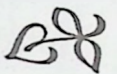
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Host Colleen Pyke talks with local, regional and national authors, complementary healers, physicians and philosophers about the various aspects of healing the body, mind and spirit. Nominated for a Peabody Award, The Healing Arts is now in its sixth year.



Tuesdays at 1:00pm on the
News & Information Service
AM 1230 in Jackson County
AM 930 in Josephine County
AM 1280 in Lane County

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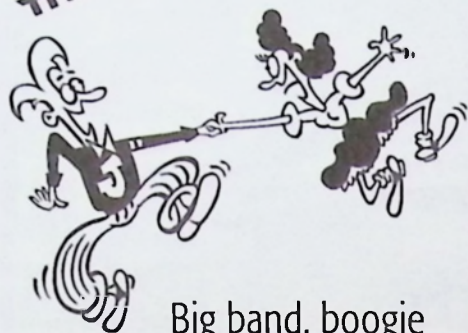
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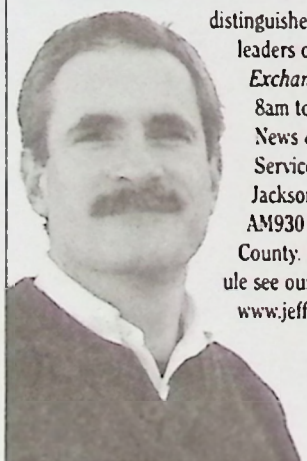
Rhythm & News

The Jefferson Exchange with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe.

The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/ Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a

distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



www.jeffnet.org/exchange

FEEDBACK

Letter to the Editor

I am writing in regard to the article, "A Monument to the Lords of Yesterday," by Russell Sadler, in the September issue of the *Jefferson Monthly*.

I am appalled by the hypocrisy of Mr. Sadler's argument concerning the Cascade-Siskiyou National Monument.

First, Mr. Sadler wrote that "most national monuments require an act of Congress to change their boundaries." It is my understanding that an act of Congress is required to establish and set boundaries for a national park or monument.

In this case, then-President Clinton designated this monument, among others, using the Antiquities Act. He alone created the monument and he by-passed the Congress.

I cannot understand why it is acceptable for one president to by-pass Congress by proclaiming a monument, but it is unacceptable for another president to "shrink the size" of a monument.

Secondly, I also take exception to Mr. Sadler's attitude of "let's just buy out the older, ready-to-retire rancher from an an obsolete business; let's give him a compensation from the World Wildlife Fund."

How is it that one group of people, such as environmentalists, should decide the future and fate of other groups of people, such as ranchers or farmers? Who made Mr. Sadler and the World Wildlife Fund the "lords of our beloved West"?

Would it be fair to suggest that, since Mr. Sadler is a bit older, he should retire to make way for others, or might he want to continue to do that which he enjoys doing, that which he considers his life's calling?

I thought some of these "Lords of Yesterday" to be some of the folks who live and work in or near the monument. Is there a double standard here? I believe there is a double standard, and I am disappointed.

Jean Hudson, Eagle Point

TUNED IN *From p. 3*

was particularly problematic for portions of our program day which are automated because no "on-duty" announcer would be monitoring programming live.

A few listeners were convinced that we were intentionally interrupting the network feed, which was of course not true. We were just trying to keep programming on the air without full knowledge of what that programming might be from minute to minute. We weren't the only ones. Even NPR's own computer system must not have been updated to reflect a breaking news change and, as a result, NPR cut the president off when he ran past the time that *Morning Edition's* feed to the West Coast would normally conclude. One listener called and thought that JPR had made the decision to halt the news conference in mid-sentence but that time it was NPR's computers rather than JPR's which were at fault.

It's easy to say "Well, why didn't you folks just go to "manual" mode?" I can't speak for NPR but, at JPR, our service is simply not operable on a fully manual basis.

If you've ever wondered how we provide three fully separate program services for a population the size we serve, the answer—beyond the extraordinary commitment to public radio which our listeners make—is automation. We offer a lot of radio programming via a highly efficient operating system which relies upon computers instead of staff for much of what we offer.

The point I wanted to register in this column, however, isn't about computers and operational difficulties. What is important about the service we render on days like September 11 is, first, the information we provide and, second, the meaning we help give to the solemnity, fear and uncertainty of the moment. Our job, at such times, goes beyond providing the most timely and accurate information we can and includes being a place for our community of listeners to come to be together during a time of sorrow.

□

Ronald Kramer is JPR's Executive Director.

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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

Later this month, *First Concert* host Don Matthews has planned two special works for Thanksgiving. On the day before the holiday—one of the busiest travel days of the year—the featured work in the morning will be *Songs of Travel* by Ralph Vaughan-Williams. Inspired by poems of Robert Louis Stevenson, the texts don't necessarily form a narrative sequence, though the composer gathered texts with certain common themes and linked the cycle with musical reminiscences. The recording featured will showcase the young Welsh baritone, Bryn Terfel, joined by pianist Malcolm Martineau. On Thanksgiving Day, the featured work on *First Concert* will be a set of *Spirituals for Strings* by American composer Morton Gould. Among this exciting collection are such well-known melodies as "Steal Away" and "Little David Play on Your Harp." *First Concert* begins at 7 a.m. each weekday on the Classics & News Service.

News & Information Service KSJK / KAGI

This month tune in for NPR's *Rewind* each Saturday at 5 p.m. What will be on the program in November? Well, you'll need to wait until the news has aired and it's time to *Rewind*. *Rewind* takes a half-hour each week to skewer the news with sketch comedy, interviews, poetry and a snappy chat between host Bill Radke and a panel of nationally renowned guests. Features include "Ask The Librarian," a weekly poem and of course "The News." Listen for *Rewind*, following *A Prairie Home Companion* each Saturday on the News & Information Service.

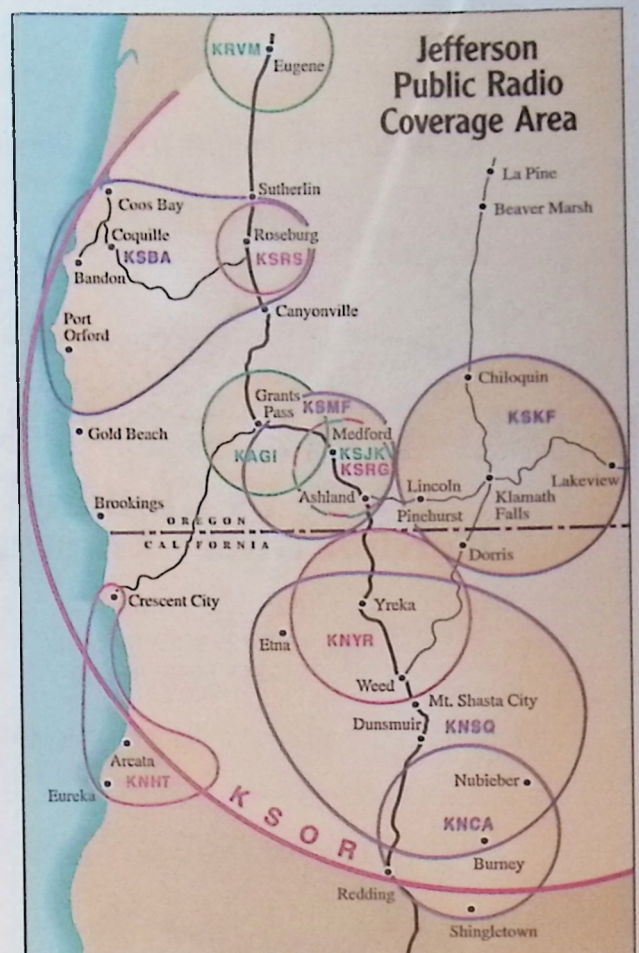
Volunteer Profile: Ron Peck



Music is Ron's favorite art form. He has played a wide variety at JPR since 1990, filling in as host of *The Folk Show*, *The World Beat Show*, *The Blues Show* and his favorite, *Possible Musics*. He usually signs off by reminding his listeners that "Art Is Reality."

Ron has been an Ashland resident since 1984, along with Liz, his wife of 35 years. Both work at the Oregon Shakespeare Festival, where Ron enjoys being an Audio Describer for blind playgoers. After 28 years of teaching, Ron retired in 1999, which has allowed him to expand his volunteer activities at OSF and also join the Ashland Police Department Bike

Path Patrol. For relaxation, he roots for the Ashland High School football team and watches late night independent films on TV with his two fat cats, Bailey and Austin.



KSOR Dial Positions in Translator Communities

| | |
|---------------------|-------------------------------------|
| Bandon 91.7 | Klamath Falls 90.5 |
| Big Bend, CA 91.3 | Lakeview 89.5 |
| Brookings 91.1 | Langlois, Sixes 91.3 |
| Burney 90.9 | LaPine, Beaver Marsh 89.1 |
| Camas Valley 88.7 | Lincoln 88.7 |
| Canyonville 91.9 | Mt. Shasta, McCloud, Dunsuir 91.3 |
| Cave Junction 89.5 | Merrill, Malin, Tulake 91.9 |
| Chiloquin 91.7 | Port Orford 90.5 |
| Coquille 88.1 | Parts of Port Orford, Coquille 91.9 |
| Coos Bay 89.1 | Redding 90.9 |
| Etna/Ft. Jones 91.1 | Sutherlin, Glide TBA |
| Gasquet 89.1 | Weed 89.5 |
| Gold Beach 91.5 | |
| Grants Pass 88.9 | |
| Happy Camp 91.9 | |

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities list-
ed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

| Monday through Friday | | Saturday | Sunday |
|-----------------------|-----------------------|----------|-------------------------------------|
| 5:00am | Morning Edition | 6:00am | Weekend Edition |
| 7:00am | First Concert | 8:00am | 9:00am Millennium of Music |
| 12:00pm | News | 10:30am | 10:00am St. Paul Sunday |
| 12:06pm | Siskiyou Music Hall | 2:00pm | 11:00am Siskiyou Music Hall |
| 4:00pm | All Things Considered | 3:00pm | 2:00pm Center Stage from Wolf Trap |
| | | 4:00pm | 3:00pm Car Talk |
| | | 5:00pm | 4:00pm All Things Considered |
| | | 5:30pm | 5:00pm To the Best of Our Knowledge |
| | | 7:00pm | 7:00pm State Farm Music Hall |

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

| Monday through Friday | | Saturday | Sunday |
|-----------------------|-----------------------------------|-------------------------------------|--|
| 5:00am | Morning Edition | 6:00am | Weekend Edition |
| 9:00am | Open Air | 10:00am | 9:00am Marian McPartland's Piano Jazz |
| 3:00pm | All Things Considered | N. CALIFORNIA STATIONS ONLY: | |
| 5:30pm | Jefferson Daily | 10:30am | 10:00am Jazz Sunday |
| 6:00pm | World Café | 11:00am | 2:00pm Rollin' the Blues |
| 8:00pm | Echoes | 12:00pm | 3:00pm Le Show |
| 10:00pm | Late Night Jazz with Bob Parlocha | 2:00pm | 4:00pm New Dimensions |
| | | 3:00pm | 5:00pm All Things Considered |
| | | 5:00pm | 6:00pm Folk Show |
| | | 6:00pm | 9:00pm Thistle & Shamrock |
| | | 8:00pm | 10:00pm Music from the Hearts of Space |
| | | 9:00pm | 11:00pm Possible Musics |
| | | 10:00pm | |

News & Information

KJSK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

| Monday through Friday | | Saturday | Sunday |
|-----------------------|--|----------|-------------------------------------|
| 5:00am | BBC World Service | 5:00am | BBC World Service |
| 7:00am | Diane Rehm Show | 8:00am | 8:00am To the Best of Our Knowledge |
| 8:00am | The Jefferson Exchange with Jeff Golden | 9:00am | 10:00am Studio 360 |
| 10:00am | Public Interest | 10:00am | 11:00am Sound Money |
| 11:00am | Talk of the Nation | 12:00pm | 12:00pm A Prairie Home Companion |
| 1:00pm | Monday: Humankind | 2:00pm | 2:00pm This American Life |
| | Tuesday: Healing Arts | 3:00pm | 3:00pm What's On Your Mind? |
| | Wednesday: TBA | 5:00pm | 4:00pm Zorba Paster on Your Health |
| | Thursday: Word for the Wise and Me & Mario | 5:30pm | 5:00pm People's Pharmacy |
| | Friday: Latino USA | 6:00pm | 6:00pm TBA |
| 1:30pm | Pacifica News | 7:00pm | 7:00pm The Parent's Journal |
| 2:00pm | The World | 8:00pm | 8:00pm BBC World Service |
| 3:00pm | Fresh Air with Terry Gross | 11:00pm | 11:00pm World Radio Network |

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRR 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and Milt Goldman. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Host Don Matthews chooses the best opera for your listening pleasure. Through December, each week, the program also reaches beyond opera with "On Wings Of Song," a 13-week special highlighting the talents of Marilyn Horne.

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates November birthday

First Concert

- Nov 1 T Debussy: *Iberia*
- Nov 2 F Dittersdorf*: Symphony in C, *La Prise de la Bastille*
- Nov 5 M Brahms: Ballades, Op. 10
- Nov 6 T Brevat*: Symphonie Concertante for Flute and Bassoon
- Nov 7 W Erkel*: Duo Brilliant on Hungarian Airs
- Nov 8 T Bax*: *November Woods*
- Nov 9 F Rodrigo: *Concierto de Aranjuez*
- Nov 12 M Borodin*: Polovtsian Dances from *Prince Igor*
- Nov 13 T Chadwick*: String Quartet No. 1
- Nov 14 W Copland*: *Rodeo*
- Nov 15 T Hindemith (11/16*): *Mathis der Maler*
- Nov 16 F Hill*: *The Lost Hunter*
- Nov 19 M Ippolitov-Ivanov*: *Caucasian Sketches*, Op. 10
- Nov 20 T Beethoven: Piano Sonata No. 32 in C minor, Op. 111
- Nov 21 W Vaughan-Williams: *Songs of Travel*
- Nov 22 T Gould: *Spirituals for Strings*
- Nov 23 F Falla*: *Pièces espagnoles*
- Nov 26 M Fauré: *Pelléas et Mélisande*, Op. 80
- Nov 27 T J. Krommer*: Concerto for 2 Clarinets, Op. 35
- Nov 28 W Dvorák: Sonatina in G, Op. 100
- Nov 29 T Bach: Brandenburg Concerto No. 5 in D, BWV 1050
- Nov 30 F Alkan*: Sonatine pour Piano, Op. 61

Siskiyou Music Hall

- Nov 1 T Bach: *A Musical Offering*
- Nov 2 F Mützel: Keyboard Concerto in Bb
- Nov 5 M Rimsky-Korsakov: *The Golden Cockerel Suite*
- Nov 6 T Saint-Saëns: Piano Concerto No. 3 in Eb, Op. 29
- Nov 7 W Haydn: String Quartet in D minor, Op. 76, No 3 "Emperor"
- Nov 8 T Dvorak: Symphony No. 9, Op. 95 "From the New World"
- Nov 9 F Rachmaninov: Piano Concerto No. 4, Op. 40
- Nov 12 M Borodin*: Symphony No. 2 in B minor
- Nov 13 T Draeseke: Symphony No. 3 in C, Op. 40
- Nov 14 W Hummel*: Quartet in Eb for Clarinet, Violin, Viola & Cello
- Nov 15 T Bruch: Violin Concerto No. 1, Op. 26 in G minor
- Nov 16 F Paderewski: Piano Concerto in A minor, Op. 17
- Nov 19 M Brahms: Symphony No. 4, Op. 47
- Nov 20 T Berlioz: *Symphonie Fantastique*, Op. 14
- Nov 21 W Mozart: Clarinet Quintet, K. 581
- Nov 22 T Rodrigo*: *Concierto Serenata*
- Nov 23 F Beethoven: Symphony No. 6, "Sinfonia Pastorale"
- Nov 26 M Bargiel: Octet in C minor, Op. 15a
- Nov 27 T Strauss: *Death and Transfiguration*

- Nov 28 W Rachmaninov: *Symphonic Dances*
- Nov 29 T Donizetti*: String Quartet No. 13 in A
- Nov 30 F Alkan*: Symphony for Solo Piano, Op. 39

HIGHLIGHTS

Saint Paul Sunday

November 4 - Anonymous 4

Program to be determined.

November 11 - Hilary Hahn, violin; Natalie Zhu, piano

Johannes Brahms: Sonata No. 2 in A major, Op. 100

Johann Sebastian Bach: Sonata No. 2 in a minor for unaccompanied violin,

BWV 1003-Fugue

Claude-Achille Debussy: Sonata

November 18 - The Romero Quartet

Program to be determined.

November 25 - David Finckel, cello; Wu Han, piano

Sergei Rachmaninoff: Sonata for cello and piano,

Op. 19 -III. Andante

Sergei Prokofiev: Sonata for cello and piano, Op. 119

-I. Andante grave

Sergey Rachmaninoff: Sonata for cello and piano,

Op. 19 -I. Lento

Sergei Prokofiev: Sonata for cello and piano, Op. 119

-II. Moderato

Dmitry Shostakovich: Sonata for cello and piano,

Op. 40 -II. Allegro -III. Largo -IV. Allegro

From the Top

November 3

An episode from this year's Ravinia Festival in Highland Park, IL, in the intimate Martin Theatre with a special appearance by renowned Argentinian pianist Pablo Ziegler. The line-up includes a brilliant teenage guitarist from Hattisburg, Mississippi; and Mr. Ziegler collaborates with a 16-year-old cellist in a performance of a piece by the great Argentinian composer, Astor Piazzolla.

November 10

We meet a piano quintet that includes two Fischoff Competition winners. We also hear a quartet of *From the Top* alumni that includes a commuting pianist who flies to Chicago from Virginia every month for rehearsals, thanks to the generosity of an anonymous donor.

November 17

An appearance by special guest Dawn Upshaw, internationally renowned singer of classical and contemporary music. Applauded in the opera houses of New York, Paris, Salzburg, and Vienna, Ms. Upshaw has appeared on national and BBC television, has distinguished herself as an award-winning recording artist. Student performers include a 17-year-old flutist from Virginia who's a former field hockey goalie and a member of an award-winning Civil War Parlor music ensemble; a pianist from Texas; and a 15-year-old violinist who moved from Bulgaria to Michigan.

November 24

From the Top honors one of America's most distinguished composers, conductors and music educators, Gunther Schuller, from the stage of New England Conservatory's Jordan Hall, where Schuller once served as president. Schuller's arrangements, composed for the original New England Conservatory Ragtime Ensemble, are revived by *From the Top*'s performers along with host Christopher O'Riley, who was the pianist in the original ensemble. Also featured is a quintet from the *Fame* high school in New York.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Microsoft will remain intact and the federal government will be split into three competing divisions. Oh, wait, it's already been done.

Not only are there not as many stem cell lines as thought, but Baskin-Robbins numbers don't hold up either.

A court rules prisoners have the right to procreate but not the opportunity.

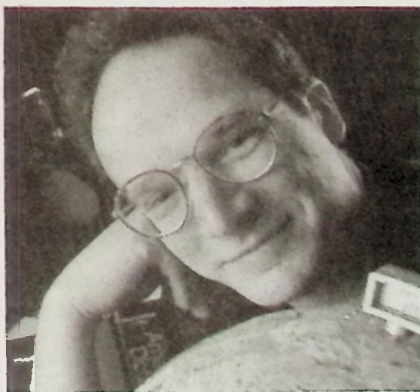
Gasoline prices are expected to drop below two dollars a gallon in the Midwest as soon as there is not a fire in a refinery somewhere in Illinois. Right now the tax rebate checks are fueling the Toyota instead of the economy.

The Bush administration agrees to let China develop a thousand new long-range missiles so the U.S. can defend against North Korea's three.

Michael Jackson is back, playing to a whole new generation of kids who'll never know what his sex or race was.

And the black hole at the center of the Milky Way thought to be nougat . . .

That's all the news that isn't.



12 Noon Saturdays on
News & Information Service



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

| | |
|----------------|----------------------------|
| 5:00am-8:00am | Morning Edition |
| 8:00am-10:00am | The Jefferson Exchange |
| 10:00am-3:00pm | Open Air |
| 3:00pm-4:00pm | Fresh Air with Terry Gross |
| 4:00pm-6:00pm | The Connection |
| 6:00pm-8:00pm | The World Café |
| 8:00pm-10:00pm | Echoes |
| 10:00pm-5:00am | Jazz with Bob Parlocha |

Saturday

| | |
|-----------------|-----------------------------------|
| 6:00am-8:00am | Weekend Edition |
| 8:00am-9:00am | Sound Money |
| 9:00am-10:00am | Studio 360 |
| 10:00am-12:00pm | West Coast Live |
| 12:00pm-2:00pm | Whad'Ya Know with Michael Feldman |

| | |
|----------------|------------------------|
| 2:00pm-3:00pm | This American Life |
| 3:00pm-5:00pm | The World Beat Show |
| 5:00pm-6:00pm | All Things Considered |
| 6:00pm-8:00pm | American Rhythm |
| 8:00pm-9:00pm | The Grateful Dead Hour |
| 9:00pm-10:00pm | The Retro Lounge |
| 10:00pm-2:00am | The Blues Show |
| 2:00am-6:00am | Jazz with Bob Parlocha |

Sunday

| | |
|-----------------|--------------------------------|
| 6:00am-8:00am | Weekend Edition |
| 8:00am-10:00am | To the Best of Our Knowledge |
| 10:00am-2:00pm | Jazz Sunday |
| 2:00pm-3:00pm | Rollin' the Blues |
| 3:00pm-4:00pm | Le Show |
| 4:00pm-5:00pm | New Dimensions |
| 5:00pm-6:00pm | All Things Considered |
| 6:00pm-9:00pm | The Folk Show |
| 9:00pm-10:00pm | The Thistle and Shamrock |
| 10:00pm-11:00pm | Music from the Hearts of Space |
| 11:00pm-2:00am | Possible Musics |
| 2:00am-6:00am | Jazz with Bob Parlocha |

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MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50. Hosted by Michael Sanford.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

November 4 · John Lewis

Piano Jazz honors the memory of pianist John Lewis with this encore broadcast from the first season of the series. The leading creative force in the Modern Jazz Quartet, Lewis was a versatile musician and composer. Here he demonstrates his economical style on his own "Marianne" and joins McPartland in a duet of "Donna Lee."

November 11 · Aaron Parks

A true prodigy, pianist Aaron Parks has already racked up a score of awards that would make a jazz veteran envious. He was recently named the Cole Porter Fellow for placing first in the Fifth American Jazz Piano Competition. McPartland welcomes Parks as he demonstrates his enormous promise for the future of jazz.

November 18 · Don Byron

Clarinetist and composer Don Byron is one of the most inventive and compelling musicians of his generation, and can take credit for almost single-handedly reviving interest in the jazz clarinet. Byron demonstrates his inventiveness and flexibility in duets with McPartland on "Perdido," "Mood Indigo," and a creative free piece.

November 25 · Chuck Folds

Illustrating his reputation as one of the busiest and most versatile pianists in New York, Chuck Folds performs a repertory that critics call "a virtual cornucopia for piano fans." He reminisces about his more than seventeen years accompanying his friend, trumpet legend Doc Cheatham, and joins McPartland in some wonderful duets.

New Dimensions

November 4 · The Power Of Nonviolence: Compassion In Action (Part 3) with H. H. The Dalai Lama and others

November 11 · Engaging Creativity/Riding Change with David La Chapelle

November 18 · Practical Spirituality/Right Attitude with Jerry Jampolsky and Diane Cirincione

November 25 · Peacetrain with Harold Bloomfield, M.D.

The Thistle & Shamrock

November 4 · The Seed-At-Zero
Shooting to international fame in the 1960s as a founding member of the now-legendary Incredible String Band, Robin Williamson was acknowledged as a pioneer of the concept of World Music. In his latest release, *The Seed-At-Zero*, this tireless innovator and visionary has turned to the works of Welsh poet Dylan Thomas. We'll hear him delve into this, his harp, and storytelling recordings, and blend in some music from his chosen home, Wales.

November 11 · Ex-expatriates
Artists who came home, physically or musically, offer this week's music. Included are Nightnoise, Arty McGlynn, Tim O'Brien, Barbara Dickson, Maura O'Connell, and Brendan Power.

November 18 · Giving Thanks
Music of friendship, fellowship, and community. Maddie Prior, Tony Cuffe, and Dougie MacLean lead some of the choruses.

November 25 · New and Northern
New music from Scandinavian artists and their soul mates in the most northerly reaches of the Celtic world. Listen for Orkney duo The Wrigley Sisters and the inspired pairing of English accordion player Karen Tweed with Finnish pianist Timo Alakotila.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

BROILED EGGPLANT SALAD WITH ROASTED GARLIC AND CHEESE

(Serves 6)

8 cloves garlic, unpeeled
1 tbsp+ 1/4 cup extra virgin olive oil
2 tbsp balsamic vinegar
3 large eggplants, slice into 1/2" rounds
1 1/2 large yellow squash, slice into 1/2" rounds
1 1/2 large zucchini, slice into 1/2" rounds
3 large tomatoes, thinly sliced
1/3 cup shredded low-fat mozzarella cheese
salt & pepper

Preheat oven to 350 degrees. In small baking dish, place unpeeled garlic; drizzle with 1 tablespoon of oil and toss to coat. Roast garlic until very tender, about 25 minutes. Cool. Peel garlic and mince. Transfer to small bowl; mix in vinegar and gradually mix in remaining olive oil. Cover and let stand in room temperature.

Preheat broiler. On broiler pan, arrange eggplant slices in single layer. Sprinkle with salt and pepper; broil until beginning to brown, about 4 minutes per side. Repeat process for squash and zucchini.

Around edge of serving platter, alternate eggplant, squash and zucchini, overlapping slightly. Arrange tomato slices in center of platter and sprinkle with salt and pepper. Drizzle dressing and cheese over salad.

Nutritional Analysis:

Calories 6%
Protein 4%
Carbohydrate 3%
Total Fat 12%
Saturated Fat 5%

Calories from Protein: 7%
Carbohydrate: 33 % Fat: 61 %

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

TBA

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00 pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00 pm

To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Rewind

A not-so-serious look back at the news of the week. A half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

5:30pm-6:00pm

Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

5:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

People's Pharmacy

6:00pm-7:00pm

TBA

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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Crystal Fresh Bottled Water
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Endangered Species Chocolate Company
chocolatebar.com

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Medford, OR · (541) 773-4641
Mad River Brewing Company
Blue Lake, CA · (707) 668-4151
Mojo Cafe
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Eden Valley Naturals
Coquille, OR · (541) 396-4823
Oregon Wine Cellars, Etc.
Coos Bay, OR · (541) 267-0300
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Pyramid Juice Mind's Eye Juice Bar
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East West
Ashland, OR · (541) 482-4553
Enchanted Attic
Ashland, OR · (541)488-6040
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Maizey's Bath, Body & Home
Ashland, OR · (541) 482-6771
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Jacksonville, OR · (541)899-3306
Oveissi & Co. Oriental Rug
oveissico.com · 1-866-485-5204
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Coos Bay, OR · (541) 267-0186
Ashland Hardwood Gallery
Ashland, OR hardwoodgallery.com
Bandon Glass Art Studio
Bandon, OR · (541) 347-4723
Brown Trout Gallery
Dunsmuir, CA · (530) 235-0754
Coos Art Museum
Coos Bay, OR · (541) 267-3901
Davis & Cline Gallery, Ashland
davisandcline.com · (877) 482-2069
The Framery
Ashland, OR · (541) 482-1983
Graphic Emporium
Redding, CA · (530) 241-4278

The Living Gallery
Ashland, OR · (541) 482-9795
Rogue Gallery & Art Center
Medford, OR · (541)772-8118

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North Bend, OR · (541) 759-4101

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Medford, OR · (800) 824-2688
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24-MERCY
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Osteoporosis Center, Walter Emori MD
Medford, OR · (541)608-7511

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ECO-CENTRICITIES

James Reece

Smoke Clears—Volunteers Still at the Ready

Fire season, which receded in September, was tough on southern Oregon and northern California. But it was not the worst ever, said Tom Murphy, fire management officer for Bureau of Land Management's Medford District. His district covers 1.2 million acres, including 860,000 federal acres, south to California, north past Glendale near the Umpqua Divide, east to Klamath County past Aralia and west to Siskiyou National Forest. He said 1,224 acres of BLM land in the district burned this year in 108 fires, compared to 49 fires and 166 acres in 2000.

Seventeen of the 108 fires this year were caused by humans, mostly accidentally; ninety-one were caused by lightning. In comparison, sixteen were caused by humans last year, burning 127 acres; while lightning in 2000 kindled thirty-three fires, burning thirty-nine acres.

Other years have been worse, and this one could have been. "1987 was probably the all-time worst," Murphy said. "There were a lot of fires and acres lost. The conditions were there where we could have had another 1987." He said media "made the public aware and conscious of it and people did a really good job of being careful. And then the Klamath situation really put that in the front page." The situation he refers to is the Klamath water crisis which saw deep conflicts between farmers and environmentalists regarding use of the insufficient supply.

No lives were lost in his district, he said, and costs wouldn't be known for months. The largest in the district, Quartz Mountain, destroyed 6,200 private and public acres, including 980 acres of BLM land. A "national recognition that we were under extreme conditions" increased funding and capabilities in accordance with the National Fire Plan. The BLM office also helped other states, Murphy notes. "We sent people to 10 or 11 states nationally. We had people go to Montana."

About the fire season, Murphy adds, "Sometimes it takes forever for it to just

end. It's not an unusual ending or winding down of fire season." Conditions this summer were dry all over the state, and northern California had some large fires. Firefighters and residents have breathed a sigh of relief at the fire season's conclusion.

Some residents do more than just wait and worry, during fire season. In July, Ed Pickering of Tyler Creek, and his nine-year-old son, Aaron, put the finishing touches on their own answer to the long, dry season—their own neighborhood fire truck. It's a 1972 Chevy 4X4 with a pump and a 200 gallon water tank, which they rebuilt with donated labor from friends in Ashland.

The truck came from Ashland Fire Department, after Ed spoke with Captain Dan White about the isolated neighborhood, and risk of fire. Dan told him of a rig, eight years retired, the pump and reel of which Ashland donated; then work began. Now the truck has lights, but lacks siren, gear and radios. The truck has a pump, a reel and 500 feet of hose, including 200 feet of "hard line" and 300 feet of "cotton jacket." Pickering invested \$1,000, plus his and others' labor, including Aaron's. "He did so much work on it for nine years old," Ed said. Labor also came from Wally Cannon, who machined the motor, Cleve Anderson, who reassembled the motor (which Ed and Aaron disassembled), and Tom Heslep, who rebuilt the carburetor and entire fuel system. Neighbors Jack and Linda Cook bought an extra pump and hose. The money, however, has all come from Pickering. "I'm the only one that has financially invested in it, but I didn't ask anybody," Ed said. "I did it for my own reasons, not for any kind of financial gain."

The truck—called the Tyler Creek Volunteer Attack Unit—is a first responder around Tyler Creek, where thirty-four families live. Ed said his house is thirty-five minutes from the nearest firehouse, and others live further. The truck, though not equipped with a big cache of water, can

knock down a fire, then refill its tank in three minutes. He said it can fill from any of several neighborhood ponds, plus a 12,000 gallon water tank buried near his home.

"It's been successful and well received," Ed said. "There's pretty much a person from just about every family that will volunteer to go fight the fire." Others on a "phone tree" volunteer everything in a fire situation, from making sandwiches and bringing water to drink, to standing at corners to direct fire trucks.

With BLM, Forest Service and District 5 Fire Department training, truck and volunteers are ready to battle future blazes, Ed said, though they have yet to be tested on a real fire. "We escaped again, so far," said Ed in September. "But deer season opens Saturday, and that's another issue. That brings a lot of campers and it's still really dry out there."

He's heard of departments who hire trucks to fight fires, and he could have worked at Quartz Mountain, but he chose not to. "I didn't build it for that reason," he said. He built it to protect the neighborhood.

Though trained and ready, a wish list remains for things like protective clothing, more hoses and tools; and a tank truck "is one of the next priorities on my list," he said. "I think that the more people are aware of what we are doing, the more they are going to help."

"I feel real confident that if a fire breaks out, we can handle it without fumbling through it," Ed said. "I've talked to fire departments a lot and they've said that the initial attack is what's going to make or break our neighborhood. If we can get there while they are on the way, we have a good chance of saving the canyon." His only fear is being first at a fire with no radio and no cell phone (he has neither). But training emphasized risk.

"We know when to pull out," he said. "There's not a thing in Tyler Creek that's worth my life or anybody's life."

The completion of the Tyler Creek truck has already inspired others. Kurt Stark, up Emigrant Creek, built a trailer for his own pump truck. "They saw mine and immediately got on it," Pickering said.

Around Tyler Creek, the neighborhood is prepared. It's a good model for others to follow.



James Reece is PR director for Ashland's Nuwandart Gallery, a freelance writer and designer, and former staff reporter of the Sentinel-Record in Hot Springs, Arkansas.

Artscene

ROGUE VALLEY

Theater

◆ Southern Oregon University opens its 2001-2002 Theatre Arts Season in the Center Stage Theatre with *The Laramie Project*, Nov. 8-18, a docudrama by Moises Kaufman to be directed by James Edmondson of the Oregon Shakespeare Festival. The SOU Theatre Arts' Second Season opens in the Center Square Theatre with Nicky Silver's *Raised in Captivity*, Nov. 14. Located on the SOU campus in Ashland, all shows are presented by the Department of Theatre Arts. Subscriptions to the new season are \$49 and include admission to all three Center Stage shows and dinner at evening performances of *Scapin*. Subscribers may add admission to all three Second Season shows in the Center Square Theatre for \$36. (541)552-6348

◆ Oregon Cabaret Theatre presents *'Tis the Season*, Nov. 16-Dec. 31, an anthology of songs and sketches relating the joys and frustrations of the holiday season. Previews are Nov. 14 & 15 with performances nightly except Nov. 19, 22, 27, Dec. 4, 11, 18, 24, 25. Sunday brunch matinees at 1pm. Call for time and ticket information. (541)488-2902

◆ Actors' Theatre in Talent presents *Tilt*, Nov. 1-25, written by Dori Appel. A pretzel-bent reality, this fast-paced comedy is about people, relationships and missed communications. Performances are at 8pm with matinees at 2pm on Sun. (541)858-9346

◆ Rogue Music Theatre continues its in-concert production, *Godspell*, at Southern Oregon University Music Recital Hall, Sat. Nov. 3 at 8pm and Sun. Nov. 4 at 2pm. (541)479-2559

◆ Craterian Ginger Rogers Theater presents the Broadway musical *Funny Girl*, Fri. Nov. 23 at 8pm. Tickets are \$46/\$9/\$32. (541)779-3000

Music

◆ Southern Oregon University Program Board and Jefferson Public Radio's 9th Annual *One World* performing arts season continues with Gypsy Caravan, Nov. 4 at 8pm, at Craterian

Ginger Rogers Theater in Medford. Four Gypsy groups—30 musicians and dancers—perform on this night to remember: Esma Redzepova from Macedonia; Antonio El Pipa Flamenco Ensemble from Spain; Maharaja from India; and Fanfare Ciocarlia from Romania. Tickets are \$29/\$24 General Public and \$14.50/\$12 SOU Students/Children (to 12 yrs). (541)552-6461 or (541)779-3000

◆ Craterian Ginger Rogers Theater presents M-Pact, pop jazz ensemble from Seattle, Nov. 3 at 8pm. Tickets are \$20/\$17/\$14 and youth \$15/\$12/\$9. (541)779-3000



Esma Redzepova and her band are just one of four performance groups in Gypsy Caravan, which opens this year's *One World* series on November 4.

◆ Rogue Theatre in Grants Pass presents Noche de Luna Y Flor, Flamenco Dance & Guitar on Sat. Nov. 3 at 8pm. Tickets are \$15/\$18/\$10. (541)471-1316

◆ Music at St. Mark's, 5th and Oakdale in Medford, presents *The Three Sopranos*, a vocal

recital of secular and sacred songs, Sun. Nov. 4 at 3pm. Performing will be Fredna Grimland, assistant professor of music at SOU; Ellie Murray, adjunct instructor of voice at SOU; Pauline Sullivan, SORS member; and Jennifer Schloming, accompanist. Admission is free and a reception will follow. (541)858-8037 or (541)773-3111

◆ Chamber Music Concerts presents the 2nd event of the Odyssey Series, The Streicher Trio on Fri. Nov. 9 at 8pm in the SOU Music Recital Hall. Four more concerts of internationally renowned chamber artists and ensembles occur before Apr. 2002. Advance season and individual tickets are available. On concert evening at 7:40pm there will be a door rush of any remaining available seats, sold at \$10/\$5. (541)552-6154 or www.sou.edu/cmc

◆ Old Siskiyou Barn in Ashland presents two performances: James Keigher, popular Irish folk music, on Sat. Nov. 10 at 8pm, admission \$12; and guitarist Michael Mandrell & singer-songwriter Jenny Bird on Fri. Nov. 16 at 8pm, admission \$12. For information, reservations and directions call or e-mail. (541)488-7628 or thebarn@jeffnet.org

◆ St. Clair Productions presents Shasta Taiko, Japanese drumming ensemble, on Sat. Nov. 10 at 8pm at the Unitarian Center, 4th & C Sts. Ashland. Tickets are \$15/\$17/\$8 and are available at CD or Not CD or by calling. (541)482-4154 or www.stclairevents.com

◆ So. Oregon Concert Band, conducted by John Drysdale, announces its first concert of the season on Tues. Nov. 13 at 6:30pm at the Medford Armory. The 65 piece band includes musicians from nine valley communities. Also appearing will be the Swing Kings Big Band, led by Harry Kanasto. (541)773-4412

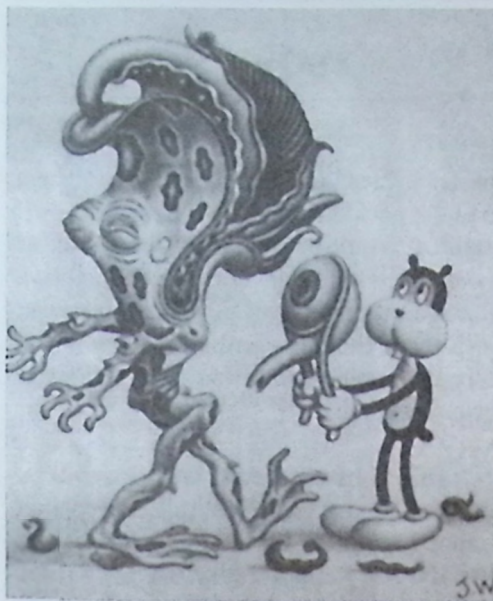
◆ St. Clair Productions presents bluegrass legend Laurie Lewis in concert on Sat. Nov. 17 at 8pm at the Unitarian Center, 4th & C Sts., Ashland. See Spotlight section, page 13, for more details. Tickets are \$15/\$17/\$8 and are available at CD or Not CD or by calling. (541)482-4154 or www.stclairevents.com

◆ Rogue Valley Symphony in residence at Craterian Ginger Rogers Theater continues its

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's Calendar of the Arts



Schneider Museum of Art presents
Contemporary Animation and Comic Book Art,
including Jim Woodring's *Frank*.

2001-2002 Great Romances season with Arthur Shaw, Music Director/Conductor, Sat. Nov. 17 at 8pm. Featured works include Beethoven's Symphony No. 4, Elgar's *Enigma Variations*, and Mozart's Concerto for Flute, K. 133 with Katheryn J. McElrath, flute. (541)770-6012 or (541)779-3000

◆ Rogue Theatre in Grants Pass presents Dan Hicks and The Hot Licks, Sat. Nov. 17 at 8pm. Tickets are \$15/advance or \$18/at the door. (541)471-1316

◆ Craterian Ginger Rogers Theater presents Christmas with the Trail Band, Fri. Nov. 30 at 8pm. Tickets are \$23/\$20/\$17 and youth \$17/\$14/\$11. (541)779-3000

Exhibits

◆ The Schneider Museum of Art on the campus of Southern Oregon University continues its 2001-2002 exhibition season in Nov. with *Contemporary Animation and Comic Book Art*, showcasing artists exploring artistic avenues in areas of animation and comic books to create cutting-edge art reaching outside traditional confines of the art world. Museum hours are Tues.-Sat./10am-4pm with First Fri. 10am-7pm. (541)552-6245 or www.sou.edu/sma

◆ Hanson Howard Gallery presents Wood Sculpture by Tom Knudsen through Nov. 30 with a First Fri. reception Nov. 2, 5-8pm. Located at 82 N. Main St., Ashland, hours are 10:30-5:30 Tues.-Sat (541)488-2562 or www.hhgallery.com

◆ The Plaza Café in Ashland continues its presentation of artwork by Cindy Triplett through Nov. 30. Watercolor, oil and mixed media paintings were inspired by the artist's recent travels in Greece. (541)552-1887

◆ Rogue Gallery & Art Center in Medford presents works by printmaker Nancy Jo Mullen through Nov. 21. (541)772-8118

◆ Grants Pass Museum of Art, 229 SW G St., presents *Local Color* featuring five So. Oregon artists noted for their usage of flamboyant color, through Nov. 30 with a First Fri. art walk Nov. 2 6-9pm. (541)479-3290

Other Events

◆ Horizon Institute sponsors An Evening in Celebration of the Human Spirit on Sunday, Nov. 4 from 7 to 9 p.m. in the Angus Bowmer Theatre in Ashland. Poetry readings, recitations from plays, musical pieces, dance and visual arts. The intent is to address universal qualities of soul, rather than national or political attributes. No speeches, testimonials or master of ceremonies. Free and open to the public. (541)552-0460 or explore@thehorizon.org.



Clayfolk's 26th pottery show and sale will be in Central Point November 9-11, including this lamp by Steve Albrechtsen.



James Keigher performs popular Irish folk music at the Old Siskiyou Barn on November 10.

◆ Grants Pass Museum of Art presents its first annual Masked Ball and Mystery Auction on Nov. 3, 7pm-midnight, at the Riverside Convention Center. Costume is optional. Tickets are \$25 and include the big band music of Journey's End. (541)479-3290

◆ Arts Council of So. Oregon presents its Annual Awards Dinner & Dance on Sat. Nov. 3 at Rogue Valley Country Club in Medford. (541)779-2820

◆ Clayfolk presents its 26th Pottery Show & Sale Fri. Nov. 9th (4-9pm), Sat. 10th (10am-9pm), & Sun. 11th (10am-4pm) at the Jackson County Expo in Central Point. Sixty Oregon artists are featured and includes the largest display of handmade pottery and sculpture in the region. Admission is free. (541)899-3914

◆ Women Works presents its 12th annual Arts and Crafts Show and Sale on Sat. Nov. 24, 10am-5pm, at Ashland Community Center, 50 Winburn Way beside the Park. Sale includes clothing, jewelry, paintings, silks, photography, sculpture and pottery. (541)488-1907

◆ Craterian Ginger Rogers Theater presents Reading Rainbow, an American children's theater troupe, Sat. Nov. 24 at 2pm & 7pm. Based on the PBS show, the production features musical adaptations of storybooks, popular with parents and children (ages 5-10). Tickets are \$12/\$8. (541)779-3000

◆ Dance Alliance of So. Oregon announces a number of on-going classes, workshops, and performances throughout the valley. (541)482-4680

ILLINOIS VALLEY

Other Events

◆ Cave Junction Artwalk happens every second Fri. through Dec. from 5-8pm and includes local artwork, live music, poetry readings and epicurean delights. (541)592-5343

CONTINUED ON PAGE 33

than bottled water to the American consumer regardless of the distance that fuel has traveled or the lives that were lost in acquiring it. We go to war over oil. We are now in the process of destroying some of the oldest, richest, natural land in the world for the sake of oil. All of this work in the collection of fossil fuels is done by the American taxpayer not the oil industry.

"The roads that cars need to express their rule over humanity are not paid for by the auto industry. The taxpayer has put up gleefully for the Interstate Highways System, the state roads, the emergency vehicles, policing needs, and regular maintenance. Many of the materials put into the production of the automobile are subsidized or contracted out, à la NAFTA and the WTO. The taxpayer is responsible for the collection and removal of the automobiles themselves, again, not the industry. This industry is also not held responsible for the two million injuries annually that car traffic is responsible for and the 43,000 deaths that take place every year on the country's (not the auto industry's) highways. And then there are costs to the quality of human life that go unrecorded. The industry is exempt from all the medical bills that are generated by having to inhale the fumes that the car emits, the cancer that these substances are responsible for, the rise in heart disease, the contamination of our water and air, the regular slaughter of our wildlife, the decimation of our forests—none of this damage is charged back to the industry. The car is somehow not responsible for the sense of desolation that the car brings to cities, or the stress the car places on communities, or the violence that the car commits against farmlands and small towns that have to fold under the empirical nature of a soon-to-be suburban nation.

"If we can put an end to the subsidies that support the auto industry, and if we can begin to charge to the industry the costs of the car's clean up and environmental impact, there would be no automobile industry. There would be in its place a clean and efficient humanity that could be just about as sustainable as the world is without us."

We have done our own damage, each of us, and are responsible for our own solu-

tion; for containing the parasitic life form we have birthed with our mechanical imagination. We are fortunately still equipped with the resilient creative spirit which birthed it. There is one point in the book where Travis recounts an all-night walk with a friend, reconnecting with the soil slipping through the city cracks—avoiding pavement and having park mud staining bare toes by sunrise. His friend gives her own perspective of the collective soul, and that we can't lose it, only becoming disconnected from it at most.

From within a place of reconnection—the place that begins to be found by switching the engine off—Travis sees both large-scale social redesign and small-scale personal action to be taken.

THC: "The death of public space is the bridge between the car and the congress. This bridge must be broken for our citizenry to be able to experience the freedoms that our civic rights were constructed in the defense of.

"The bicycle, the train, the pedestrian mall; these are society's antidotes to social disintegration. Instead of expanding a city beyond the scale of humanity, sustainable transportation systems make a city more intricate and inclusive. The bicycle as a unit of transport in architecture, gives civilization the opportunity of building inwardly, of increasing the efficiency of a working populace as opposed to the distance of a working populace. The effect of these modes of transport to the process of democracy is the most crucial aspect of this transportation dialogue.

"Where we build for humanity we must look past the categories and divisions within humanity and offer plenty of room to share space and mix freely. This is the everyday form of a truly democratic architecture. Public space keeps its natural dynamism while a real opportunity is left open for people to randomly interact across lines of difference and therefore improve each other."

In the end, the largest need in thinking beyond the automotive box is imagination—our ability to see a desirable future and act upon it, instead of accepting the tyranny of

the lane lines, and blindly following them to our accidental end. That's free. It requires no resource other than will or vision. It requires no energy consumption whatsoever, other than pure human power. Take these thoughts with you, even if you start the engine again now, and disappear down the road:

THC: "I have heard a lot of people on the West Coast complain that our planet cannot sustain a population much larger than the one we have today. They say there won't be enough food, enough energy, enough air, enough water, etc. I disagree. I think that by designing responsibly for the needs of human powered transportation we not only contribute to the health and happiness of our communities and inspire them to be more effective politically but we also make room and conserve resources for those who are in need, the poor minorities, the struggling immigrants, and their children who will continue to make the American spirit as colorful and diverse as Arlequino's quilted clothing is.

"It is the same question: before we start talking about curbing the growth of our species for the sake of our automobiles, let's curb the growth of our automobiles! Imagine the extra space, imagine the oceans of uncontaminated water, imagine the clean air, the thousands of species that would be able to roam the countryside without being run down by SUVs, imagine how much more farmland we could nurture into health right there where our cars once sat and leaked. And imagine this: the moment of equity when two cyclists meet across so many cultural and economic boundaries; the wealthiest of us waiting at the light with the hardest working of us, showing that they are on the same level with what this country really is. Just imagine what we could learn from each other by taking down the cars between us."

Travis Hugh Culley is the author of *The Immortal Class: Bike Messengers and the Cult of Human Power*, issued by Villard Books. He is also messenger five-oh for *Service First Courier* in Chicago. He can be reached at theminotaur@hotmail.com.

Program Underwriter Directory

Continued from p. 26

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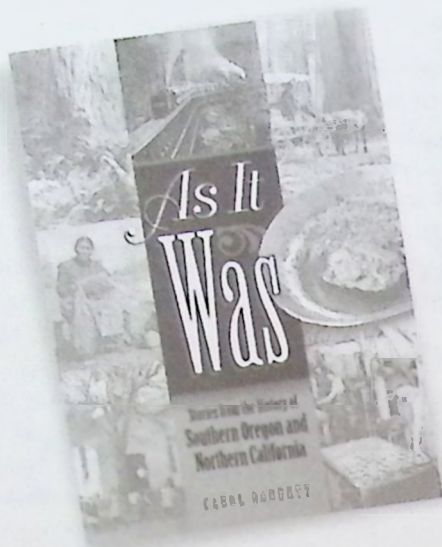
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AS IT WAS

Carol Barrett

Football

Football was a favorite sport in our area. The Ashland High School had a football field but it had one problem. It was little more than an area marked off on ground with no attempt to level it. Ashland is very hilly, and as player Lyle Reader said, "It was hard to tackle when they were coming down hill from a punt return."

The field was leveled sometime after World War Two.

These players were better off than those of Ferndale, California. They too would go out and mark off the football field with a chalk line. The whole town would come out to see a game and stand along the sidelines. As the game progressed, they crept further onto the field. One time, when the Eureka team kicked off, a Ferndale man caught the ball and ran it downfield behind the crowd, but still within the chalk marks. He made his touchdown without the opponents being able to touch him.

Source: Fritz from Ashland; *Where the Ferns Grow Tall*, Class of 1977, Ferndale CA.

Track Shoes

Bill Bowerman changed the sports world, but few heard of him even in Medford, where he ran track in the 1920s. He went on to the University of Oregon before returning to Medford High to begin a coaching career. He was a strong believer in a good education program balanced by a good athletic program.

In 1947 Bowerman went on to the University of Oregon. Wondering how he could improve the chances of his track team, he began experimenting with track shoes. He was hoping to cushion the soles by laminating layers of different materials. About 1960 he came up with the idea of foam rubber pressed in the shape of a waffle iron. It worked.

One of Bowerman's students was Phil Knight. The two decided to manufacture the new shoes and thus the Nike company was born. Bowerman remained on the Nike board until his final illness in 1999.

Bowerman demanded a lot from his

men. He coached many state championship teams and the 1972 Olympic team. Probably his best known athlete was the colorful Steve Prefontaine, from Coos Bay, who inspired distance runners for years before he was killed in an automobile accident in 1975.

The shoes Knight and Bowerman designed, started a revolution in the athletic shoe industry that has affected feet all over the world.

Source: MMT, December 26, 1999

Flicker Films

Flicker Films were the first form of motion pictures that were available. In Montague California they arrived about the turn of the century. They were shown upstairs in Gagnon Hall. A lady took the tickets. When everyone was seated, a man cranked the machine by hand and projected a flickering picture onto a screen. A second man provided sound effects that followed the action. His equipment was a one-man band with the harmonica playing the main part. There were drums and stringed instruments all of which added up to very realistic sounds.

When the "flicker" was over, a dance was held. The one man band furnished all the music.

Larger towns were already getting moving pictures but the early "flickers" were full of excitement for the entertainment-starved small communities.

Source: *Siskiyou Pioneer*, 1980



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

From p. 29



Mari Gayatri Stein

KLAMATH FALLS

Theater

◆ Linkville Players presents *The Glass Menagerie* Nov. 16-17, 23-24, and 30 at 8pm at the Linkville Playhouse, 201 Main St. Tickets are available at Shaw Stationery Co. and at the door.(541)882-9907

Music

◆ The Ross Ragland Theater presents Ragland Classical Series Joint Recital with Joe Thompson, Classical Guitar and Paul Cyprus, Flamenco Guitar on Nov. 4.(541)884-LIVE

◆ Klamath Community Concert Association continues its 2001-2002 season with the vocal group Three Hits and a Miss on Fri. Nov. 9 at 7:30pm at the Ross Ragland Theater. (541)884-LIVE

◆ The Ross Ragland Theater presents *Caution! Men-at-Work TAP* on Nov. 27. This energetic show is filled with vibrant music, pulsating rhythms and spectacular showmanship.(541)884-LIVE

Other Events

◆ Two Rivers Village Arts, 414 Chochtoot St. in Chiloquin, announces its 4th Anniversary Extravaganza on Nov. 17 from 5-9pm. The evening includes music, refreshments and opportunity to meet local artists from Chiloquin and rural Klamath County. Regular gallery hours are 10:30am to 5:30pm, seven days a week.(541)783-3326

UMPQUA VALLEY

Music

◆ Roseburg Community Concert Association continues its 2001-2002 Series with the vocal group Three Hits and a Miss on Nov. 10. Events begin at 7:30pm and are held in Jacoby Auditorium on the campus of Umpqua Community College. Series Memberships are \$45/\$20 and are currently available.(541)440-4600

Exhibits

◆ Deer Creek Gallery presents paintings, drawings, pottery and sculpture by artists of the Umpqua Valley. Located at 717 SE Cass Ave., Roseburg, hours are Wed-Fri 11:30am to 5:30pm and Sat. 10am to 3pm.(541)464-0661

◆ The Art Gallery at Umpqua Community College in Roseburg presents *The Prints of Art*: Lyle Matoush of Ashland and Prints by Douglas County Elementary School Children through Dec. 7.(541)440-4691



A WOMAN WHO LOOKS GOOD IN ANYTHING.

This art is reprinted with permission from Mari's most recent book of whimsical but wise art and text, Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library), ©2001 Mari Stein. She is also the author of The Buddha Smiles: A Collection of Dharmatoons (White Cloud Press), and her art has previously appeared in over 30 books. She has also taught yoga and meditation for many years.

OREGON & REDWOOD COAST

Music

◆ The Brookings' 2001 Friends of Music Concert Series presents The Oregon Brass Quintet on Sun. Nov. 18 at 3pm at the Calvary Assembly of God Church, 518 Fir St., Brookings. Tickets are \$12/Adults and \$2/Students.(541)469-4243 or (541)412-0803

Exhibits

◆ Burtonique Art Gallery features works by Leonard Burton, photography of Violet Burton, and 3-dimensional works of local artisans. Located in the Port of Brookings Harbor by the Boardwalk. The Brookings Artscene is held the First Fri. of every month through Dec. from 4-8pm.(541)469-9522

NORTH STATE CALIFORNIA

Music

◆ Del Norte Association for Cultural Awareness continues its 19th Annual

Performance Series with Laurie Lewis (Trio) performing bluegrass, traditional country and folk music, on Fri. Nov. 16 at 7:30pm in Crescent Elk Auditorium, 994 G St., Crescent City.(707)464-1336

◆ Humboldt Arts Council presents *Saturday Nights at the Morris Graves*, taking place in the Performance Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Features this month include: Nov. 3/*Arts Alive!* Harpist Judy Phillips; Nov. 10/Poetry by Daryl Chinn and Friends; Nov. 17/Francis Vanek Jazz Group; and Nov. 24/EHS Limited Edition Vocal Ensemble & Velocity Jazz Dance Co. For all performances other than First Sat. Night *Arts Alive!*, tickets are available at the door: \$7/adults and \$5/students and seniors for jazz concerts which include hors d'oeuvres. All other performances are \$5/\$3. Doors open at 7:30pm; performances begin at 8pm. First Sat. Night *Arts Alive!* is free to the public from 6-9pm and welcomes donations.(707)442-0278



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CLASSICS & NEWS SERVICE



THEATER

Molly Tinsley

A Flying Change*

My stage career began and ended in kindergarten when I was cast as one of a chorus of short, stout teapots. It was just a little show for our families, but the sight of my parents' hungry, hopeful smiles adrift in a sea of strange faces sent me diving behind the upright piano, not to be cajoled out until it was time to go home.

I never lived that failure down. It became my claim to infamy, my epithet: *she who hides behind pianos*. And I became an insatiable spectator of live performance, as a way of safely returning again and again to the scene of my crime. Not only theatre and dance but also athletic events, concerts, poetry readings, rodeos, even a tractor pull—just let it be live, a challenge to the unforeseen, tense with the possibility of human error, human terror, and I'll be there in the audience, waiting for one of the performers to break ranks and run and hide.

So it was that I accompanied my husband Ed, an aspiring dressage rider, to the Oregon State Dressage Championships last month. Now I have seen Ed test his equestrian skills plenty of times against the usual field of teen-aged girls. I've followed his simple maneuvers in the ring with my eyes, congratulated him afterwards for staying on his horse, and thanked heaven that, given Ed's advancing years, dressage involves no jumping of high or complicated obstacles, no thunderous racing against a clock. In other words it's tended to leave my inner spectator a little bored.

Ed's instructor, Melinda Golis of Jackalope Ranch in the Applegate, met us at the Devon Wood Equestrian Center near Portland on Friday afternoon, ready to give Ed one last lesson, a rehearsal of sorts, before Saturday's performances. He took to the practice arena on his trusty mount Tiger along with half a dozen other riders; all women, of course, but *adults*, each with

her own coach hollering cryptic correctives—"don't let her go through your right rein"; "make sure he gives at the pole if he's not bending"; "keep your leg on into the walk transition." Miraculously there were no collisions. Soon Tiger's mouth foamed green from the alfalfa he'd been munching all morning, and Ed, drenched with sweat and breathing hard, was trying

not to grimace as he resolutely sat to the trot rather than posting, a requirement for the new training level he had entered. That's when it dawned on me, there might be more to this dressage business than I'd

“
DRESSAGE, LIKE THEATRE OR DANCE, IS ARTIFICE IN THE SERVICE OF AESTHETICS.”

thought.

Ed devoted the next morning to matters of wardrobe and hair: that is, tack polishing and mane braiding. The latter involved dividing Tiger's mane into many clumps, braiding colored yarn into each one, then knotting the braids tight along the neck. Teen-aged girls can do the job one-handed in probably forty-five minutes. With some practice Ed has halved his original time of four hours.

Meanwhile, Melinda and I wandered over to the center ring, where an equine line-up moved primly through identical paces, necks arched, weight so balanced they looked like large rocking horses. "OK," I finally asked Melinda. "What's the point?"

"To be one with the horse," she replied.

"But someone galloping bareback across an open field is one with the horse," I said.

"That's too easy," she said.

"Easy?"

"Danger isn't difficulty," she said. "Besides, that wouldn't look good."

Interesting. Dressage, like theatre or dance, is artifice in the service of aesthetics: the point is to ride unnaturally, every movement planned and controlled, yet

make it look absolutely natural, fluid, spontaneous. With Melinda as mentor, I tried to watch more carefully and thought maybe I'd begun to appreciate the subtle differences between one ride and the next, until she leaned over and whispered, "Doesn't that medium walk just give you the chills?" What medium walk? I felt like a dummy again. When the next horse threw her nose up in mid-course and bucked twice, I silently cheered her rebellion—the piano moment I was waiting for. Someone mentioned that the poor mare was in season and had been boarded for the weekend near a stallion. Her mind was clearly on more important, natural things.

I was only vaguely attending to the arena by the time a pure black Friesian named Simon trotted in and came to a perfect halt along the center line. Friesians are Dutch draft horses, built big and solid, for real work, not the delicacy of dressage. Yet this one might as well have been weightless as he flew through his advanced routine, the fringe around his fetlocks and his long, half-braided mane streaming in the breeze. His flying changes seemed to float; his pirouettes were perfect, and his transitions between gaits invisible, a sleight of hooves. It all seemed impossible, heroic, an apparition out of myth, movements never found in nature flowing so naturally that I had to suspend my staunch disbelief in the equestrian party-line, that horses actually enjoy the constraints and demands of human sport.

I'm pleased to report that Ed and Tiger did not run and hide after their first ride, during which the unnatural was made to appear even more unnatural, and braved on to a more natural unnatural second ride that earned them a third place. But what I'll never forget about the weekend is that Friesian, air bound, in the dance of a flying change. As with those miraculous, ephemeral theatre experiences, I will never quite remember him either. That is why we must cherish live performance—when it is over, it's gone.

*A flying change is a movement in dressage in which the horse shifts lead legs in mid-canter. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

The Echo of Small Birds

BY STEVE DIEFFENBACHER

All along the ridgeline, she senses them
in brush on stony ground,
a trail of pine and oak.

She can barely hear them,
turning only toward their faint calls
as she feels herself fade.

This is not what she has come for,
this severing of self,
this loneliness up a slope of stones.

She has only followed the path
she was meant for,
a rise clearly marked
and strewn with leaves.

All her life she has waited for something
to come over the horizon,
some blast of yellow or rust,
but nothing has come to her
except this bustle of wings
out of brush,
a breeze leaning into stillness,
some faraway hum.

Steve Dieffenbacher was born in New York City, and lived most of his early years in Latin America. In 1989 he moved to Oregon, where he works as an editor for the Medford Mail Tribune. He has published poems in various regional magazines, including Manzanita Quarterly, Fireweed, The Pointed Circle, and West Wind Review. His poems are included in the book-length cycle A Path Through Stone, and in Intricate Homeland: Collected Writings from the Klamath Siskiyou. His chapbook At the Boundary (Wellstone Press), from which this month's poem is taken, appeared in April.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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THE TALK OF THE NATION

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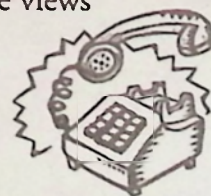


Neal Conan



Ira Flatow

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To achieve this goal, the Friends are selling bricks to be installed in a new Commemorative Courtyard located at the Interpretive Center. The view from the courtyard looks over nearly 4,800 acres of estuary and associated uplands protected by the National Estuarine Research Reserve designation, the first such federal designation in the nation. The courtyard, as designed by the project architect, is a focal point for activities which take place in the Interpretive Center by scientists, teachers, students and visitors. Nearly 30,000 visitors a year will see your inscription.

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Do not send any money now. This is a pledge. You will be sent a full sized proof for your approval. You will be billed for your memorial brick when we receive the return proof. Mail to the address below.

Friends of South Slough Reserve, Inc.

P.O. Box 5446, 61907 Seven Devils Road, Charleston, Oregon, 97420



JEFFERSON
PUBLIC RADIO

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